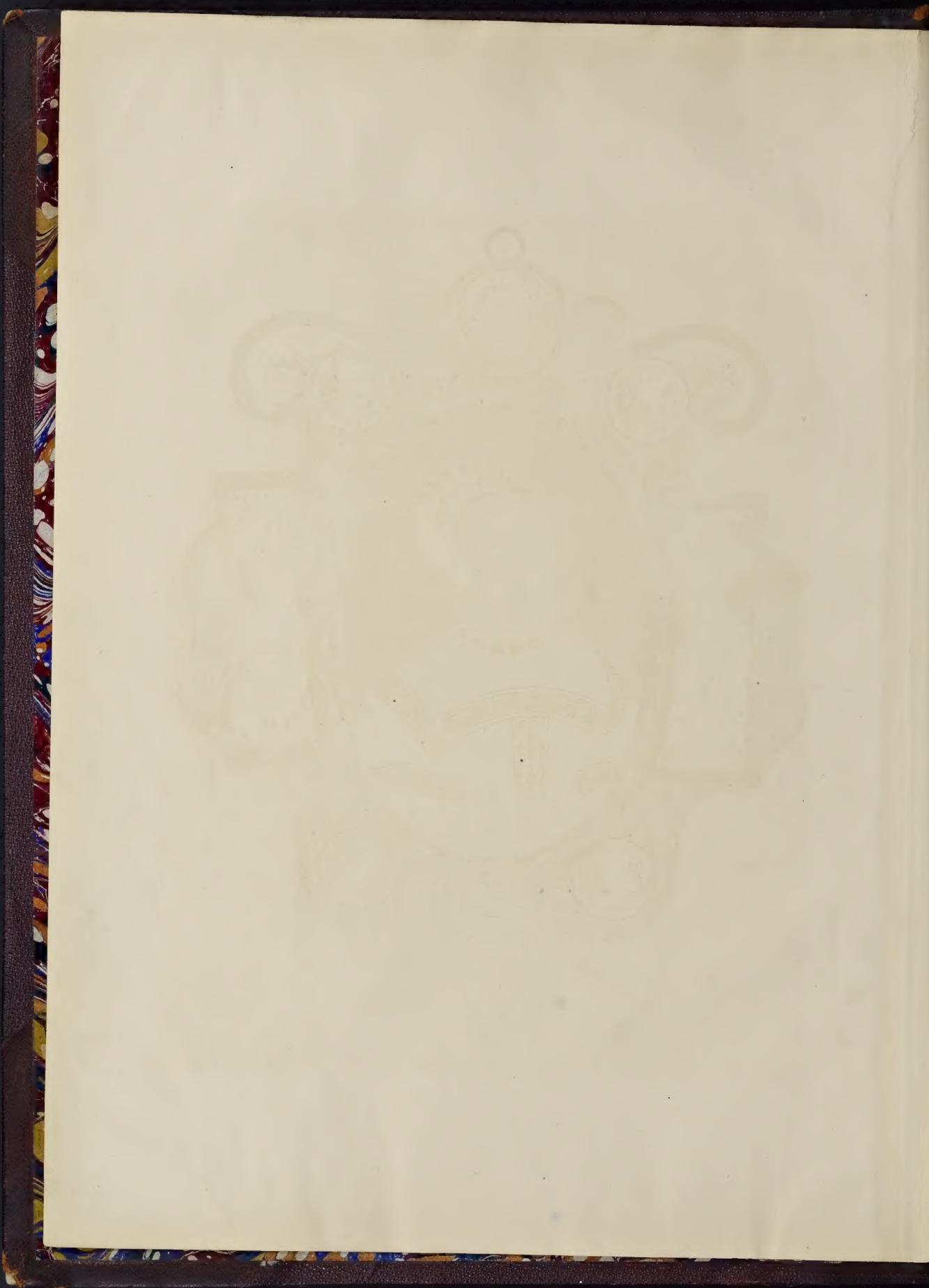




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PORTRAIT OF PRINCESS ELIZABETH, DAUGHTER OF HENRY THE SECOND OF FRANCE AND QUEEN OF PHILLIP THE SECOND OF SPAIN.  
in Enamel by L Limousin.

THE PROPERTY OF DANBY SEYMOUR ESQ M.P.

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## LIST OF PLATES AND WOODCUTS.

## METALLIC ART.

PLATE.	SUBJECT.	OWNER.	DIMENSIONS.
I.	1. A silver parcel gilt monstrance, on a copper gilt stem of earlier date, ornamented with enamel. Fifteenth century.	Hollingworth Magniac, Esq., Colworth, Beds.	Height, 21½ inches.
	2. A chrysomatory, in copper gilt, with filigree ornament round glass lobes. Fourteenth century.	Rev. W. Sneyd, Denton Wheatley, Oxon.	Height, 9 inches.
	3. A thurible, copper gilt open work. Thirteenth century (f).	The Rev. Dr. Rock.	Height, 5½ in.; diam. 3½ in.
	4. A gold salt, in the form of an hour-glass, beautifully designed and executed. Fifteenth century.	New College, Oxford.	Height, 14½ inches.
	5. A gilt thurible. Transition Renaissance ...	Cardinal Wiseman.	Height, 10 inches.
II.	1, 2, & 3. Mediaeval Arabic laten and enamel salvers and ewer, elaborately incised.	E. Falkener, Esq., Bloomsbury Square, London.	Diam. of salvers, 19½ in. & 15 in.
	4. A Venetian plate, damascened in the Arabic style with silver; the Friuli arms in the centre.	Rohde Hawkins, Esq., 4, Stanhope Street, Hyde Park.	Height of ewer, 10½ inches. Diameter, 8 inches.
III.	1. An engraved bronze salver. Italian. Sixteenth century.	Soulages collection.	Diameter, 19 inches.
	2. An inkstand, damascened with silver and gold on steel. Milanese. Sixteenth century.	Belonged to G. Stedman, Esq. Now in the South Kensington Museum.	Length, 10 in.; width, 6½ in.
IV.	1. A Venetian open-worked incense-burner, bronze gilt. Sixteenth century.	Rohde Hawkins, Esq.	Height, 10 in.; diam. 5 in.
	2. A bronze gilt drageoir or salt-cellar. Italian. Sixteenth century.	Soulages collection.	Height, 18 inches.
	3. An open-worked Venetian vase-shaped clock, silver gilt, with repoussé silver medallions of the Seasons. Sixteenth century.	G. Field, Esq., Ashurst Park, Kent.	Height, 12½ inches.
V.	A silver gilt cup, usually known as the Cellini cup, elaborately ornamented with repoussé and chased work. Italian. Sixteenth century.	The Earl of Warwick.	Height, 11½ inches.
VI.	A lock and keys of the Mediaeval and Renaissance epochs.	Various.	
VII.	A salver and ewer, silver gilt, fine repoussé and chased work. Subject, Triumphs of marine deities, grotesques, &c. English mint-mark. Salver inscribed, "The Gift of the Right Honourable Henry Howard, at the Guild, June 16, 1663. John Croskeld, Mayor."	The City of Norwich.	Diameter of salver, 18 in. Height of ewer, 14 in.
VIII.	1. A bronze pricket candlestick ... ... A bronze lamp ... ... ...	George Field, Esq.	Height, 13 inches.
	2. An Italian cinque-cento bronze lamp ...	The Earl of Cadogan.	Length, 8 in.; height, 5½ in.
	3 & 4. Italian bronze cinque-cento lamp and ewer.	S. Addington, Esq. Soulages collection.	Height, 7 in.; length, 6½ in.
IX.	An Italian demi-suit of chased and damascened armour. Sixteenth century.	Col. Meyrick, Goodrich Court.	
X.	A set of watches and châtelaines. Seventeenth and eighteenth centuries.	Various.	
XI.	Examples of enamel-work and jewellery, chiefly of the sixteenth and seventeenth centuries.	Various.	
XII.	Specimens of Indian and Persian jewellery ...	Hon. East-India Company & Sir J. MacNeill.	

LIST OF PLATES AND WOODCUTS.

PLATE.	SUBJECT.	OWNER.	DIMENSIONS.
XIII.	Indian shield, head-piece, martels, and swords, richly damascened and enamelled.	Hon. East-India Company & the Marquis of Breadalbane.	
XIV.	1 & 2. Iron martels. Sixteenth century. The first used also as a hand-gun. 3. A state martel, beautifully chased and pierced ornament. Italian. Sixteenth century. 4. An oriental damascened mace . . . .	The Tower. The Earl of Cadogan. Col. Meyrick.	Length, about 2 feet. 12 inches by 9 inches.
XV.	1. A pistol, richly ornamented in steel ; inscribed with "Ar mangur." 2. Stock and lock of a Wheelock gun, chased steel ornament, marked Gio. Bat. Vis, a shield of arms, and motto, "Splendorem poscit ab usu 1596;" on scroll, "Ran. Far. Dux." 3. A pistol, richly ornamented with inlay steel, ramrod pierced. By Lazzarino Cominazzo. Sixteenth century.	Her Majesty the Queen. The Earl of Cadogan.	Length, 15½ inches. Length, 4 feet 4 inches.
XVI.	An embossed steel corslet. German. Sixteenth century. Two sword-hilts . . . . .	Hollingworth Magniac, Esq. Her Majesty the Queen.	
XVII.	Two embossed steel casques . . . . .	The Hon. Board of Ordnance.	
	WOODCUTS.		
	A portion of Etruscan necklace and earrings of most delicate workmanship, in gold (enlarged). A beautifully chased steel balance. Sixteenth century. An engraved and enamelled silver pomander, or scent-box. Sixteenth or early seventeenth century. A crystal vase, enamel and metal gilt mounts. By Morel, of Paris. Silver repoussé ewer. Late seventeenth century A bronze inkstand. Italian. Sixteenth century A bronze bell. Italian. Sixteenth century . . An ewer, or coffee-pot, and stand for chafing-dish, open-work and enamel. Moresque. Full-size specimen of Medieval Arabic damascening, from a bowl. An Arabic incense-burner, beautifully damascened in silver ; modern top, inscribed "Com junxit hor amor." Portion of the same, full size. Full-size detail of a bowl ; example of damascene-work. Full-size ornament from a girdle writing apparatus. The Villiers ewer and salver. Dated 1671 . .	J. Mayer, Esq., Liverpool. The Rev. W. Sneyd, Denton Wheatley, Oxon. Miss Leycester. R. Napier, Esq., West Shandon. The Marquis of Breadalbane. Soulages collection. E. of Stamford & Warrington. E. Falkener, Esq. J. W. Wild, Esq., Upper Montague-street, London. Rohde Hawkins, Esq., Stanhope Street, Hyde Park. E. Falkener, Esq. Ditto. St. John's Coll., Cambridge. The City of Norwich. Ditto. Her Majesty the Queen, and the Hon. Board of Ordnance. H. Farrer, Esq., Bond Street, London. Lord Hastings, Melton Constable.	Height, 18 inches. Height, about 2 inches. Height, about 8 inches. Height, 14 inches. Height, 5½ inches. Height, 15 inches ; diameter of stand, 14½ inches. Height, 8½ inches.

## LIST OF PLATES AND WOODCUTS.

## TEXTILE ART.

PLATE.	SUBJECT.	OWNER.	DIMENSIONS.
I.	Two chasubles. Fifteenth century. 1. Crimson velvet cross, gold and silk thread embroidery on blue damask. 2. Crimson velvet cross on purple velvet, with coloured floss silk and gold embroidery.	H. Bowdon, Esq., Chesterfield.	
II.	A chasuble. Fifteenth century ...	Stonyhurst College.	
III.	Portions of Italian brocade ... ...	Soulages collection.	
IV.	Two baptismal cloths, gold and floss silk embroidery on white satin. Eighteenth century.	Lady Lyttelton, Hagley Park. Miss Jane Clarke, Liverpool.	
V.	Portion of tapestry—Arras. Worked in pieces and fine-drawn. Fifteenth century.	Soulages collection.	
VI.	Portion of tapestry; gold and coloured thread, in one piece. Subject, Melchisedeck and Abraham. Sixteenth century.	Hampton Court.	
VII.	Tapestry from Raffaelle's cartoon of the Miraculous Draught of Fishes. Sixteenth or seventeenth century.	G. Miles, Esq., Ford Abbey, Somersetshire.	
VIII.	A piece of Gobelin tapestry. Subject from Don Quixote, in framework of wreaths, &c.	Her Majesty the Queen, Buckingham Palace.	
IX.	Portion of an Indian saddlecloth, gold and silver embroidery on red damask.		
X.	Silk, gold, and bead embroidery on black muslin. Indian.		
XI.	Gold embroidery on red velvet. Indian ...		
XII.	An Indian book-cover, gold and silk embroidery on black cloth.		
XIII.	Silk and silver thread embroidery on black bobbinet, from Delhi.		
XIV.	Four specimens of Indian embroidery ... ...		
XV.	Fac-simile of a portion of a native Indian design for a shawl.		
XVI.	Coloured straw matting ... ... ...		
WOODCUTS.			
	Portion of a cope, silk and gold embroidery on crimson velvet. Fourteenth century.	H. Bowdon, Esq., and St. Mary's College, Oscott.	
	Four pieces of embossed and gilded leather. Seventeenth and eighteenth centuries.	F. Leake, Esq., Warwick St., London.	
	Portion of a stamped leather Mexican mocassin.	Ashmolean Museum, Oxford.	
	A specimen of the Indian palmette pattern ...		
	Portion of coloured Indian printed stuff ...		
	Portion of pattern of an Indian flock carpet; white ground, coloured design.		
	Portion of another Indian carpet, gold embroidery on crimson cloth.	Hon. East-India Company.	

LIST OF PLATES AND WOODCUTS.

DECORATIVE ART.

PLATE.	SUBJECT.	OWNER.	DIMENSIONS.
I.	Coloured and gilt wood retable. Fifteenth century.	Cardinal Wiseman, York Place, London.	Height, 5 feet 6 inches ; width, 4 feet 3 inches.
II.	A carved and inlaid wood cabinet. Sixteenth century.	Soulages collection.	Height, 7 feet 6 inches ; width, 4 feet 8 inches.
III.	A carved and gilded wood cabinet. Seventeenth century.	I. K. Brunel, Esq., Duke St., Westminster.	Height, about 6 feet 6 inches ; width, 4 feet.
IV.	A carved wood frame. Flemish. Sixteenth or early seventeenth century.	G. Field, Esq., Ashurst Park, Kent.	Height, 9 $\frac{1}{2}$ in. ; width, 7 $\frac{3}{4}$ in.
V.	Portion of an inlay table. Florentine. Early seventeenth century, probably.	Talbot Rothwell, Esq., the Foxholes, Lancaster.	Length, 4 feet 2 $\frac{1}{2}$ inches ; width, 2 feet.
VI.	A marriage coffer and mirrors, carved and gilt wood. Italian Renaissance.	Soulages collection.	Coffer—length, 6 ft. 3 in. ; height, 3 ft. 3 in.
VII.	An ivory and ebony inlaid cabinet. Italian. Sixteenth or seventeenth century.	Talbot Rothwell, Esq., the Foxholes, Lancaster.	Height, 6 feet 6 inches ; width, 2 feet 3 inches.
VIII.	A table and chairs. Italian. Sixteenth century	Soulages collection.	Table—l. 4 ft. 3 in. ; w. 2 ft. 2 in.
IX.	Details of ornamental inlay, from furniture contributed by	Her Majesty the Queen. Neville Grenville, Esq. The Earl of Cadogan. The Earl of Chesterfield.	
X.	Details of Indian and European furniture, contributed by	Her Majesty the Queen. The Marquis of Westminster. The Duke of Portland. E. of Stamford & Warrington.	
XI.	A cabinet, inlaid with precious stones, or-moulu mounts, &c., formerly the jewel cabinet at Strawberry Hill.	W. R. Drake, Esq., Westminster.	Height, 5 feet 3 inches ; width, 3 feet 1 inch.
XII.	A Boule cabinet, formerly belonging to Cardinal de Retz. Seventeenth century.	Her Majesty the Queen.	Height, 3 feet 3 inches ; length, 2 feet 8 inches.
XIII.	An or-moulu clock, by Martinot, of Paris. Sculpture by Caffieri. Eighteenth century.	The Duke of Buccleuch.	Height, 7 feet 10 inches ; width, 2 feet.
XIV.	An Augsburg clock, of fine design, by Jacob Mayr. Seventeenth century.	Her Majesty the Queen.	Height, 3 feet 11 inches ; width, 2 feet 6 inches.
XV.	A cabinet, inlaid with Sèvres porcelain. French. Eighteenth or nineteenth century.	C. Mills, Esq., Hillingdon House, Uxbridge.	Height, 4 feet 2 inches ; width, 2 feet 2 inches.
WOODCUTS.			
	A Paschal candlestick, in laten. Fifteenth century.	A.J. Beresford-Hope, Esq., M.P.	Height, 7 feet 2 inches.
	An oval carved wood frame. Seventeenth century.	Lord Stafford, Cossy Hall.	Height, 18 inches.
	Portion of a strong box, steel tracery on crimson velvet. Early eighteenth century.	The Duke of Portland.	
	An embossed leather chair. Eighteenth century	F. Leake, Esq., Warwick St., London.	
	Carved wood throne of a Venetian Doge. Date, 1559.	R. Cheney, Esq., Badger Shifnal, Shropshire.	Height, 7 feet 4 inches ; width, 3 feet 1 $\frac{1}{2}$ inch.
	An open-worked stall-end. Flemish or German. Fifteenth century.	Lord Stafford.	Height, 5 feet.

LIST OF PLATES AND WOODCUTS.

PLATE.	SUBJECT.	OWNER.	DIMENSIONS.
A	carved wooden bench. Probably Flemish. Seventeenth century.	Lord Stafford.	Length, 7 feet.
A	carved wooden bed-post. Flemish or English. Seventeenth century.	Lord Stafford.	Height, about 8 ft. 6 in.
A	bronze fire-dog. Italian. Sixteenth century	The Earl of Cadogan.	Height, 3 feet 7 inches.
A	pair of bellows, richly carved and gilt bronze nozzle. Italian. Sixteenth century.	Soulages collection.	Length, 2 feet 6 inches.
A	lantern, brass mounts. Seventeenth or eighteenth century.	The Hon. A. Willoughby, Caen House, Twickenham.	Height, 2 feet.
A	carved and gilt hall lantern. Italian. Sixteenth or seventeenth century.	Soulages collection	Height, 7 feet.
A	bronze mortar. English. Fourteenth century	Philosophical Society of York.	Height, 9½ inches.

ERRATA IN LETTERING UNDER CHROMO-LITHOGRAPHS.

CERAMIC ART.

Plate VII. ... read "sixteenth" instead of "seventeenth" century.  
 Plate XV. fig. 1, read "Her Majesty the Queen" instead of "The Earl of Cadogan."

VITREOUS ART.

Plate V. fig. 2, read "Felix Slade, Esq." instead of "R. Napier, Esq."  
 " fig. 3, read "R. Napier, Esq." instead of "Felix Slade, Esq."  
 " fig. 4, read "F. Slade, Esq." instead of "R. Napier, Esq."  
 Plate VI. fig. 3, read "Lord Hastings" instead of "The Rev. W. Sneyd"

METALLIC ART

Plate I. fig. 4, read "New College," not "Oriel College."  
 Plate III. ... read "laten," not "latea"  
 Plate VIII. fig. 1, read "G. Field, Esq." not "The Earl of Cadogan."



## METALLIC ART.

By M. DIGBY WYATT, ARCHITECT.

### INTRODUCTION.

THERE are two very different, but equally interesting, aspects under which the student may regard not only the magnificent specimens of Metal Work contributed to the Manchester Exhibition, but all that larger series preserved in the several great national museums of Europe. He may, on the one hand, regard them as vestiges of the history of social progress and civilization, written (for all who have ability to read) upon every material relic of the past that time has spared—while, on the other, he may look upon them chiefly as models illustrating the nature, scope, and possible future of one of the highest branches of Industrial Art. His studies may be archaeological in the highest sense of the term in the one case, or equally practical in the other. The author who would enter upon the subject from the archaeological point of view would naturally treat it ethnographically and chronologically, while if his aim was more directly utilitarian and practical, he would, equally naturally, analyze the principles of manufacture, testing his analysis by the nature and uses of such manufactured objects as might appear in his judgment to be best adapted to serve as a safe basis for the most widely extended production in the future. In the present short essay, the indispensable necessity of brevity precludes the writer's attempting to work out either problem; and this he the less regrets, having already bestowed much time, energy, and labour on the production of a folio work,\* in which the whole subject of Metal Work is treated in some detail.

The following remarks, which are necessarily of a desultory character, have been arranged in order corresponding with the principal groups into which the Metal Work of all periods may be divided—viz. A. Personal; B. Corporate; C. Military, and D. Ecclesiastical.

Under the head A, *Personal Metal Work*, will be included jewellery; gold, silver, and gilt or plated articles for the household; household plate; bronze work, ornamental and useful; and iron work appertaining to domestic purposes. This section, owing to its predominant popular interest, it is proposed to illustrate much more fully and at greater length than the following, which possess special rather than general claims to notice.

Under the head B, *Corporate Metal Work*, will be included, for the most part, silver plate respectively belonging to collegiate, municipal, and incorporated bodies.

Under the head C, *Military Metal Work*, will be included armour and arms.

Under the head D, *Ecclesiastical Metal Work*, will be included the various precious objects which have been made at different periods subservient to sacred ministrations.

A few remarks on the peculiar position of Metal Work at the present day will conclude this scant essay.

\* "Metal Work and its Artistic Design." London, folio. Day and Son, 1851.

## PERSONAL METAL-WORK.

As it must be obvious that any one of the above sections would demand at least a volume for its fitting illustration and development, great allowance must be made for inevitable omissions and imperfections.

In pursuance of the arrangement just laid down, we shall commence with a few observations on

### A.—PERSONAL METAL-WORK;

Beginning with jewellery, and ending with iron and steel work: premising by one line to account for the absence of any detailed allusion to the uses and varieties of that most precious adjunct to all ornamental Metal Work, *Enamel*. The subject, from its even more intimate connection with the processes of glass-making than with those of metal-working, can better afford to be separated from the latter than from the former. It will, consequently, no doubt be fully entered upon under the head of Vitreous Art, and in connection with that series of illustrations.

Barbaric as the uses of many of the relics of primæval antiquity may appear, a study of them teaches us that no object is too mean to be made agreeable to the eye. The same impulse which induced the ancient Celt, Iberian, or Frank, to bedeck his own form with torques, armillæ, fibulæ, &c., and his horse with resonant and glittering trappings, animated him to adorn those objects of equipment with such fanciful ornament as his untutored imagination would enable him to conceive, and the rude tools at his disposal would permit him to execute. While such aspirations and such limited conditions affected all, but little variety could be expected in the nature of personal ornaments; but inasmuch as types for common imitation must have been wanting to a very great extent, owing to the difficulties of communication, and each man must have been left to his own fancy for the origination or selection of such features as he might conceive to be most decorative, an absolute freedom of individual design, under the limitations pointed out, must have unquestionably prevailed. Hence it is, that out of the infinite number of objects of jewellery buried in accordance with the imperative decrees of their faith and custom with the bodies of their chiefs, and exhumed for our enlightenment by zealous antiquaries of the last and present century,—such as Fausett, Douglas, Hoare, Petrie, Nevill, Smith, Akerman, Thurnam, Davies, Worsaae, the Abbé Cochet, Herr Lindenschmit, Dr. Rigolot, &c.—although all are tolerably coincident in general form and purpose, scarcely any two can be found precisely identical in ornamentation. Taking as an illustration of this peculiarity the admirable series of round brooches found by the Rev. Bryan Fausett in the latter part of the last century, in the Saxon graves of Kent (and now forming a portion of the noble collection of Joseph Mayer, Esq. of Liverpool), it may be observed, that while the purpose of the object, the bounding form, the nature of the workmanship, and the materials of which they are made, are the same in all, no two are enriched with the same convolutions of filigree, the same disposition of vitreous pastes or glass, or even the same minute punchings and chasings. However complicated the system of knotwork which forms the ordinary feature of the enriched compartments of the northern archaic jewellery may appear, and however frequently the same form may require filling in, each workman appears to have felt it to be his duty to start afresh, and to originate something expressly for himself. It is this fertility of fancy, coupled with rare dexterity in handicraft, insuring constant technical novelty, that gives their principal charm to such products of artistic Metal Work as were multiplied to an incredible extent upon the face of the earth, far from the presiding influence of traditional style or academic training. Such jewels, whether Gallic, British, Scandinavian, or Anglo-Saxon, were for the most part wrought in two ways; they were either produced from a thin plate of gold stamped or cut out, or they were made of thin golden wires flattened out, twisted or beaded, and rolled up or plaited together, forming a species of filigree, and soldered on to a thin

## PERSONAL METAL-WORK.

gold plate, the compartments being frequently filled up with glass and vitreous or resinous pastes. Such filigree work, when so disposed as to make up the outline of figures or ornament, and filled in with enamels of various colours forming a species of mosaic, was generally of Byzantine execution, and such enamelling is usually described as *cloisonné* enamel.

Limoges, celebrated for the excellence of her workmen, even before the time of Julius Cæsar, was occupied during the ages of Imperial Rome and the Lower Empire in the fabrication of works in gold and silver upon Roman and Byzantine models. The School of Cologne also distinguished itself by the retention, far on into the early and middle ages, of much ancient traditional excellence of handicraft; of such, few more perfect illustrations have been preserved to us than are to be met with in the treasures of personal ornament buried with Charlemagne, and appropriated, through the cupidity of Frederick Barbarossa, in 1166; the sword and crown being the only authentic fragments now remaining. They are preserved in the treasury of Vienna, and have been carefully engraved in the beautiful work of Willemin. The sword-sabord is entirely of gold, decorated with lozenges of *cloisonné* enamel. These lozenges inclose various patterns of foliage, the top one alone exhibiting an angel with wings extended. The crown consists of eight pieces—four large and four smaller. The larger are entirely filled with jewels and filigree work, while the lesser contain respectively the figures of David, Solomon, King Hezekiah, and our Lord, all executed in *cloisonné* enamels.

While, on the one hand, happily for the mechanical industry of the present day, many primæval objects show how much variety and appropriate elegance may be obtained by ingenious permutation of simple geometrical and conventional elements—another class of relics—that to which the objects just described belong, founded upon the basis of classical ideality, serves to develop a higher scope in production, and to prove how possible it is to give human interest to the most trifling object, by clothing it in forms and with ornaments in sufficiently close imitation of nature to call into immediate play the wide range of imagination commanded by the association of ideas. Much of the jewellery of the ancients serves to illustrate the more subtle spirit with which they generally conceived industrial art as applied to personal decoration. The fine collection of Mr. Mayer exhibits to us, in the Manchester Treasury, not only the golden and other amulets in the form of scarabæi, and symbolic representations of the “Gods of the Egyptians” with which the proud women of the land of the Nile bedecked themselves,\* but the beautiful pins, earrings, and other products of the goldsmith’s art of Greece, Etruria, and Rome. Among them, exquisite little statuettes of

Cupid, Ganymede, Harpocrates, Venus, Minerva, and other gods and goddesses, are to be found, in happy combination with filigree, both in wire and ribbon work, of delicacy rivalling, if not excelling, the celebrated cobweb filigree of the Indians, of which some beautiful specimens may be found in the Oriental Department, arranged by Dr. Royle.

It is almost impossible in a woodcut to convey any idea of the extreme minuteness of the Grecian and Etruscan



Grecian or Etruscan Earrings, and portion of a Necklace, enlarged. From the Collection of Joseph Mayer, Esq. of Liverpool.

goldsmith’s handicraft, so that the adjoining illustration must be regarded rather as a diagram than as a transcript.

\* One of these amulets, representing the head of the goddess Maut, is of peculiar interest; as, if genuine (as it has some appearance of being so far as the modelling and chasing are concerned), it adds a more positive proof than

#### PERSONAL METAL-WORK.

Nor let it be imagined, because the ornament is for the most part highly conventional, that it fails to exhibit the same imaginative character. That attribute may be unerringly traced in the principle of selection and refinement of form which presides over the distribution of the lines. In the fan-like radiations of the anthemions, and in the wave-like undulations of many of the running ornaments, a more profound study of the dominant laws of form in nature may be traced than would be indispensable for the most exquisite direct imitation of nature. So long as ornament is almost entirely confined, as in the personal ornaments of most semi-barbarous people, to geometrical forms, however complicated, an agreeable effect is certain; but its limitation is not less so.

This concurrent strength and weakness is especially apparent in much of even what is most generally excellent in Oriental design. Thus, among the very graceful set of Indian jewels which form the subject of Plate No. XII., we may look in vain, among those which are simply geometrical, alike for great beauty and any signal defect in good taste. In the two little green and gold enamels, however, an appeal of a higher order is made to our imaginations, and the native "sonar," or goldsmith, rises into that plenitude of poetry with which the lands of Hafiz and Firdusi are ever teeming.

When, however, as in the same class of objects in use amongst people of a yet more highly civilized condition, the decoration assumes a freer scope, in which the hand records the wayward impulses of the artist's imagination—whether under the forms of flowing foliage and scroll work, of lines waving and winding at his will, or under the guise of an earnest attempt to directly reproduce those elements of grace which make nature herself beautiful—a still wider range of beauty is at once obtained, its variation and limits becoming dependent only on the more or less perfect artistic organization of the workman.

During the Middle Ages, in spite of much exquisite technical dexterity, the character of the jewellery was confined, to a great extent, to somewhat rigid geometrical and architectural forms, varied occasionally by some beautiful ornaments in filigree and twisted sheet or wire.

Of such objects, pictures in Italy, illuminated manuscripts, embroidery, and stained glass in France, brasses in Flanders, carved *retables* and furniture in Germany, and monumental effigies in England, furnish the best illustrations. Crowns, coronets, and head-tires, jewelled baldricks or belts, and chains, brooches and *aulmonières* or purses (the parts of which, richly wrought in metal, were generally known as *escarcelles*), rings and medals, or "cognizances," pocket combs and mirrors, were the principal articles of personal ornament wrought by the jewellers of the Middle Ages; and of most of them, interesting specimens are to be met with at Manchester. Unfortunately, however, the intrinsic value of such objects was frequently too great for their preservation; and thus, despite the universality of their manufacture and use over the whole continent of Europe, but few have escaped the melting-pot. The passion for such "bravouries" is supposed to have reached its acme in this country during the unfortunate reign of Richard II., whose minions outvied one another in similar extravagancies. After the death of that sovereign, the disastrous Wars of the Roses not only paralyzed for a while the producing powers of the English goldsmiths and jewellers, but involved the conversion, for state and private exigencies, of much that was doubtless most sumptuous in beauty of material and workmanship, into hard coin. While, however, we may be justified in referring wholesale destructions of precious works of art throughout Europe to seasons of national trial and adversity, such as civil wars, the capture and consequent heavy ransoms of kings and nobles, periods of scarcity, &c., there can be little doubt that a yet more powerful agent of conversion

has yet been observed, of the practice by the Egyptians of the art of *champ-levé*, or excised enamel; three concentric excised semicircles are filled in with opaque vitreous pastes of good glaze and excellent colours—blue, white, and yellow. The question of the extent of knowledge possessed by the Egyptians of the application of enamels on metallic bases, has long formed one of the *certamina doctorum*.—See Way, *De Laborde*, and especially *Labarte* on Enamels.

## PERSONAL METAL-WORK.

should be recognized in the universal desire for novelty of fashion. Scarcely an ornament, however beautiful, of one generation, appears to have found favour in the eyes of its successor. In monumental effigies, seals, and other contemporary iconographic illustrations, fathers and sons, mothers and daughters, are continually presented to us in all their garniture as they lived, and yet we never meet with the repetition of a jewel or a setting. With every age the foliage, ornament, and *façon* change with the prevailing current; and doubtless the jewellers were constantly engaged in breaking up, to pay for the new

fashion of the son, the very works they or their predecessors had been paid for making by the father.

When peace was consolidated for England, by the accession of Henry VII., a new spirit of design was abroad. The great artist jewellers of Florence and Venice had set new patterns for the rest of Europe, and the antique element was fast usurping the dominion so long retained by the more geometrical and angular Gothic of the two preceding centuries. Of this change, it would be difficult to meet with more elegant examples than may be found in Plate XI., fig. 1, the pearl and gold enamelled medallion preserved in the museum of Stonyhurst College, and fig. 2, the even more exquisite pendant ornament belonging to the Lady de Vœux. The nude figure, modelled from nature, was frequently introduced, and combined with motives borrowed from the results of the excavations which were constantly bringing to light new specimens of the genius of the ancients. Terminals, festoons, masks, scrolls, acanthus foliage, and all the stock-in-trade of the designers of the ages of the twelve Cæsars, were soon conglomerated into that concrete style known as the Renaissance. Of so strange a fusion we can select no better illustration than that which forms the subject of the wood-cut; and which, though wrought in baser metals, is worthy of the hand of the ablest goldsmith and of his purest gold.

The inventory of the king's effects bears ample testimony to the change; and during the reign of his burly successor, the spirit which had reached only to the court spread rapidly throughout all classes of the community. The works of the great portrait painters show how almost simultaneous was the adoption of Renaissance jewellery throughout Europe—Titian in Italy, Holbein in England, Janet in France, and Burchmaier in Germany, all tell the same tale. The accessories in the compositions of Andrea Mantegna show us how early Italy was to reject the Gothic type; and those in the pictures and engravings of Martin Schöngauer, and occasionally of Albert Dürer, how late Germany was to



*Steel Balance, of exquisite Renaissance Workmanship,  
in the Rev. Walter Sneyd's Collection.*

retain it. The great names of Cellini and Caradosso adorn the period at which the jeweller's art reached its highest pitch of perfection. Under the Virgin Queen in this country, "toys," "gauds," and "quaint conceits" were the fashion, and almost any one of her many portraits exhibited at Manchester will serve to illustrate her personal

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fondness for jewellery. Her successor brought the celebrated Heriot on to the London stage, assigning to him a position nearly as important as that which had been occupied by the Odos under the Edwards.

In the palmy days of the Cavaliers, jewellery was as popular as it subsequently became an object of horror—a “snare” and a “stumbling-block”—to the Puritans. Such vanities became fruitful themes of abuse to the faithful, and the contemporary press and pulpit abounded in fierce denunciations. Burton, who died January, 1639-40, in his “Anatomy of Melancholy” thus enumerates the personal ornaments of the ladies of his age:—“Why,” he asks, among other things, “do they wear inestimable riches in precious stones, crown themselves with gold and silver, use coronets and tires of various fashions, deck themselves with pendants, bracelets, earrings, chains, girdles, rings, pins, spangles, embroideries, shadows, rebatoes, versicolor ribands, &c.?” Again, in 1657, Reeve, in his “God’s Plea for Nineveh,” attacked similar extravagancies, declaring that “the wife oftentimes doth wear more gold upon her back than the husband hath in his purse, and hath more jewels about her neck than the annual revenue doth amount to; and this is the she-pride.” Of such “gauds,” foreign and national, several specimens are engraved in Plate XI.

What between such fierce attacks on vanity, and the purses emptied in the cruel struggles of intestine war, the gentlemen, and the ladies as well, gave up their precious ornaments, to a great extent, for many years; and it was scarcely until after the results of the campaigns of 1715 and 1740 had planted the House of Hanover firmly in the seat of power, that our fashionables took up the *mode* which ruled in France, of spending fortunes upon snuff-boxes, étuis, bonbonnières, buckles, pins, rings, and solitaires. While England, however, was at its lowest ebb in taste for personal jewellery, Saxony was most flourishing; and the names of Dinglinger and Jamnitzer must ever be celebrated. Shortly preceding the Revolution in France some very exquisite workmanship was produced in that country; and probably at no period in all the history of the jeweller’s art was more faultless handicraft displayed than is to be met with in some of the snuff-boxes, sword-hilts, and châtelaines worn and used by the magnates of the *ancien régime*. The productions of those artist workmen were not ill imitated in this country; and many a lady’s jewel-case yet contains specimens of those elegant *bagatelles* which won the hearts of our grandmothers and great-grandmothers.

What the ladies knew as an “equipage,” was one of the favourite personal trinkets of the eighteenth century; and upon the finishing of the various implements which made it complete for use as well as ornament much design, skilful execution, and costly enrichment were bestowed. A fine specimen is thus graphically described by Lady Mary Wortley Montagu in her fourth “Town Eclogue:”—\*

“Behold this equipage, by ‘Mathers’ wrought,  
With fifty guineas (a great penn’orth!) bought.  
See on the tooth-pick Mars and Cupid strive,  
And both the struggling figures seem to live.  
Upon the bottom see the Queen’s bright face;  
A myrtle foliage round the thimble-case;  
Jove, Jove himself doth on the scissors shine,  
The metal and the workmanship divine.”

The “equipage” was a very elaborate affair, including sometimes the *châtelaine* (of which a pleasing sample, of graceful French work, is engraved in Plate No. X., fig. 2), and all its varied appendages, from the watch and étui, to the miniature assemblage of trifles our ladies of the present day class under the comprehensive designation of “charms;” it usually consisted, however, of little else than the étui, and one or more vinaigrettes, as

\* Dodsley’s Collection, vol. i. p. 96, or in her collected works.

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in the elegant specimen (fig. 6, plate No. X.) belonging to Mr. Gibson, and not impossibly "by Mathers wrought."

One of the earliest of such objects as were originally hung from the girdle, and ultimately from the *châtelaine*, was the "pouncet-box," which was succeeded by the "pomander," and that in its turn by the scent-bottle and *vinaigrette*. The former is generally supposed to have contained fragrant powders, antidotes to infection and poison; as a disinfectant, it was doubtless used by the fop whom Shakspeare has described as so direly offensive to the exhausted Hotspur. The small silver cases containing "Goa stone,"

were probably the latest form of the "pouncet-box." The "pomander," of which the annexed wood-cut gives a very graceful example of the full size of the original, belonging to Miss Leycester, was formed to contain a variety of essences, both fragrant and medicinal; each separate slice containing a specific against either a foul smell or a yet fouler disease—both equally prevalent in the days when festering rushes took the place of



A Silver Engraved Pomander, or Scent-Box, shown open and closed.

carpets, and plague and falling sickness stalked in every by-way and alley.

The mention of the *châtelaine* naturally leads us on to the subject of watches, to which we sincerely deplore being enabled to allot only a few lines. Happily, however, the curious reader may easily and completely supply this deficiency by referring to the excellent notices contributed by Mr. Octavius Morgan (whose own collection comprises upwards of one hundred specimens of all periods, of the greatest beauty and interest) to the transactions of the Royal Antiquarian Society, and the Archaeological Institute. In Plate No. X. have been grouped a series (Figs. 3, 4, 5, and 8) from Mr. Mayer's collection, and one of fine French Renaissance character from that of Mr. Brett. It is by no means necessary to refer here to the high antiquity of the art of clock-making, upon which that of watch-making was obviously based. The substitution, toward the end of the fifteenth century, of the heliacal spring as a motive power for descending weights, enabled clocks to be made both of small dimension and easy portability. Of such portable clocks, the most interesting in this country is certainly the one given by Henry VIII. to Anne Boleyn, formerly in the Strawberry Hill collection, and now exhibited at Manchester. Poignet, bishop of Winchester, also gave an astronomical one to the same king. Some uncertainty exists as to the locality in which these portable clocks were first manufactured; but it appears clear that they held an intermediate position between clocks and watches for some short time throughout Europe. They are described in ancient French inventories as *orloges* or *reloges portatives*, *qui monstrent les heures*. From which expression, in later times, the term *montre* for watch was evidently derived. The learned M. de Laborde, who has pointed out this derivation, provides us, in his invaluable "Glossaire et Repertoire," with the earliest notice (A.D. 1529) yet published of a regular watch made in France. From the "Comptes Royaux de France," he gives the following extract:—"To Jullien Couldroy, clockmaker of the said lord, xlii livres iv sous of Tournay, in his payment for two watch clocks (*monstres d'horloges*) without weights delivered to the said lord (the King)."\*

Regular egg-shaped watches, somewhat similar in form to that shown in Plate No. X.,

\* "A Jullien Couldroy, orlogeur du dit seigneur, xlii livres iv sous tournois, pour son payement de deux monstres d'horloges sans contrepoix, livrées au dit seigneur (le Roy).

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Fig. 1, appear to have been made at Nuremberg at the commencement of the sixteenth century, and, as "Nuremberg eggs," it is scarcely necessary to observe how rapidly they obtained popularity all over Europe. In these curious watches the works were made entirely of steel, catgut supplied the place of a metal chain, and in the absence of the fusee an ingenious snail-shaped cam compensated rudely for the unequal power exerted by the spring when first wound up, and when its force was nearly spent. The escapement long remained vertical, and astronomical and striking trains of mechanism were very early combined with the more simple arrangement requisite for indicating the time, which was for a long while shown either by an hour-hand only, as in Fig. 3, Plate X., or by separate dials for the hours and minutes as represented in Fig. 4. These early watches struck the hours as they passed, and were occasionally fitted up with alarms; but were neither silent, nor did they repeat their striking, at pleasure, without a disturbance of the hands and the going part of the watch. Thus it was that, when their watches were stolen from both Charles V. and Louis XIII. of France while in a crowd, the thief, who had secreted them about his person, was detected by their striking the hour, doubtless both to his horror and amazement. Charles V. was himself scarcely less skilful as a watchmaker, than Louis XVI. was afterwards alleged to have been. Derham (in his "Treatise on Horology," 1714) mentions a watch of Henry VIII.'s which was still in order in his time, and was well known to both Sir Isaac Newton and Demoivre the mathematician. Peter Hele of Nuremberg was the great father of the trade in Germany, very early in the sixteenth century; while in France Lalement of Autun, and Bobinet, held distinguished places. Several watches of the Elizabethan age, of English manufacture, are yet in existence; they were, however, sufficiently scarce to make it natural for Shakespeare to put the words into Malvolio's lips, when he was fooled to the very top of his bent—"Seven of my people with an obedient start make out for him: I frown the while; and perchance wind up my watch, or play with some rich jewel: Toby approaches; curtsies there to me." (*Twelfth Night*, Act ii. Scene 5).

James I. did much to encourage the art in England, appointing the ingenious David Ramsay his own watchmaker. Possibly it was by him that the watch was made which was found upon Guy Fawkes, and which he and Percy had bought the day before.

In 1631, Charles I. incorporated the watchmakers, and forbade clocks, watches, and alarms from being imported.

To the original egg-shaped and almost spherical watches, square, cross-shaped, and even triangular, in metal, precious stones, and rock crystal, had succeeded—all richly decorated with chasing, openwork, embossing, &c. In the seventeenth century, however, they uniformly settled down into the round shape they have retained, except in occasional instances, to the present day.

About the middle of the seventeenth century, Huygens made his great improvement in clockwork, which produced many others from our own countrymen (Dr. Hooke, Tompion, &c.) Among such improvements was the fabrication of repeating watches in England in the time of Charles II., who sent one of these native productions to Louis XIV. Charles II. was very curious with regard to watches, and it is said that watchmakers (particularly East) used to attend while he was playing at mall, a watch being often the stake.

In James II.'s reign, one Barlow took out a patent for repeaters. A watchmaker of the name of Quare had made one on his own ideas, previously to the granting of the patent to Barlow. On Quare's requisition, and from his personal interest in the subject, the king, who appears to have shared his brother's tastes, tried them both, and gave the preference to Quare's.

In 1689, the German watchmakers having altogether lost their old reputation, English watches were found to be so good, that an Act (9 and 10 William III. ch. 28, fol. 2) was passed obliging English makers to put their names on their watches, lest discreditable ones might be sold abroad for English.

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In France, a generous rivalry had been maintained with this country, and if our works were the best, it must be conceded that their cases were infinitely superior. This was partly due to the excellence of their designers and chasers, and partly to their beautiful processes of enamelling. These were, if not discovered, at least first applied to watch-cases by Jean Toutin, of Chateaudun, near Blois, early in the seventeenth century, and the greater number of the most elegant watch-cases which have ever been made proceeded from his *atelier*, and those of his fellow-citizens and contemporaries Vauquer and Morlière. Their school of excellence was fully maintained up to the epoch of the Revolution, while ours, so far as external appearance is concerned, gradually declined.

In later days, unfortunately, but little attention has been paid to the design of jewellery, and many most exquisite precious stones have been, until very recently, rather marred than ornamented by the settings with which they have been surrounded. Happily, within the last ten years a great stride has been made; and in France, Germany, and England, much that is of great beauty is annually produced.

When we turn from the goldsmith's to the silversmith's art, we encounter a notable deficiency of specimens of household plate during the centuries preceding the fourteenth; the services of the skilful in the craft having been, to a great extent, monopolized by the Church and Royalty, in whose hands, except in Italy, money had been alone allowed to accumulate. It must ever be remembered that during the Middle Ages means of profitable investment for such accumulations were altogether wanting, and that large sums were consequently devoted to the equipment of treasuries, both civil and ecclesiastical, in the most magnificent manner. This necessity can alone account for the prodigious quantity of gold and silver described in many ancient inventories,—such, more especially, as that of Louis of Anjou (1360 to 1368)—a prince whose services of plate would appear quite out of proportion to his revenues but for some such interpretation. When stern necessity made some sudden demand upon the resources of such magnates, instead of selling out consols as a capitalist of the present day might do, they were compelled either to send for a Jew or Lombard to whom they might pawn their plate, or to melt it up at once themselves. Hence it is, in a great measure, that so few remains of ancient silversmith's work, anterior to the gradual settlement of a sound financial system in the sixteenth century, have come down to our days.

As trade increased and money accumulated at the great head-quarters of commerce—Florence, Genoa, and Venice—the overflows of the coffers of the merchant princes found a tangible embodiment in ornaments, utensils, and implements, skilfully wrought in the precious metals. The domestic luxury which had been restricted to royalty and the highest of the aristocracy was rivalled by that of the great banking families of Italy—the Bardis, Strozzi, Chigi, Medici, &c., and their correspondents, such as Jacques Cœur in France and the Fuggers of Augsburg. Not only were the tables loaded with grand drinking-cups, in the various forms of tazze hanaps, pokals, mazers, widercoms, &c., with silver plates, *escuelles*, dishes, spoons, and magnificent saltcellars, serving for personal use; but great fancy pieces in silver, gilt, and parcel gilt, were also added for pure display. Among these, the most usual and important were the “*terrasses*,” or plateaux for *épergnes*; the “*nefs*,” or centre-pieces, usually models of ships; the “*languiers*,” or tests for poison; and the fountains, or conduits, made to run with wine so long as the banquet lasted. The splendid dishes into which scented waters were poured over the hands of the guests from *aiguières* or ewers were also very noble; and of these, as well as of the hanaps and other goblets, the Manchester Exhibition contains some very remarkable specimens.

From the table itself there was a gradual overflow of precious objects to the *buffet* or sideboard of royalty, and the court cupboards of the aristocracy and wealthy burghers. These were loaded with objects of similar description to those which adorned the tables. The following description of the “Royal Buffet” at Naples, cited by M. de Laborde from a

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document of 1495, gives an excellent idea of the kind of prodigal display which became almost universal throughout Europe in the following century:—"In the midst of the hall was a *buffet* which was given to the King, where was unequalled linen; and there were on range above range the riches of gold and silver which belong to the sideboard of the King—ewers, basins of gold, dishes, plates, pints, pots, flagons, great ships, cups of gold set with precious stones, strainers, spits, 'landies,' lamps, pincers, bellows, lanterns, carving-knives, salt-cellars, table-knives, saucepans, and chandeliers, all of gold and silver."\*

The age of the Renaissance in Italy, England, and Germany, and those immediately preceding its full development in France and Flanders, were pre-eminently distinguished for the lavish display of all that was most precious in Metal Work at the various courtly masques and festivities, upon which incalculable treasures were squandered.

Of such, many graphic descriptions, revealing the very aspects of the feasts and the "bravoury" of the service and the guests, have come down to us; and of them few are more characteristic than the following (which is derived from M. Barente's "Histoire des Ducs de Bourgogne"), describing a great *féte* given by Philip the Good, in the year 1454:—

"On the morning of the 14th February, and previous to the banquet, a tournament was held. Adolphus of Cleves was the holder of an emprise of arms under the name of the Chevalier du Cygne, the prize of joust being a golden swan, attached to a chain of gold with a ruby at the end, and which was presented by the ladies to the successful champion.

"After the tournament, a grand public feast was given in the great hall of the palace, which was hung with fine tapestry representing the labours of Hercules. Its five doors were guarded by archers clad in grey and black, the livery of the Duke.

"On the Duke's table were placed sundry *entremets*, consisting of a cross church, made after a beauteous fashion, with stained glass windows, bells, and a choir with children chanting to an organ; a fountain, in the figure of an infant, casting forth jets of rose-water; a ship with masts and sails, and its sailors climbing the rigging; a field planted with flowers and shrubs, with rocks of rubies and sapphires, and in the midst of it a fountain, representing St. Anthony on his cross.

"On another table, a large piece of pastry-work, containing twenty-eight living people, playing on different kinds of instruments; the castle of Lusignan, with its fosses filled with orange-water, surmounted by the fairy Mellusine with her serpent's tail; a desert, with a tiger and serpent combating together most furiously; a fool riding on a bear.

"The *buffet* was resplendent with vases of gold, silver, and crystal. It was surmounted by two columns, on one stood the figure of a female, half robed in a white drapery, her breasts spouting out hypocras; a lion *vivant* was tied to the other column by a strong iron chain, and on the column was inscribed—'Ne touchez point à madame!'

"Around the hall, galleries were erected for spectators, a great part of whom were in disguise. The Duke Philip was dressed with unusual magnificence, his jewellery being valued, it is said, at one million golden crowns. When dinner was served, each course, consisting of forty-eight kinds of meats, was let down from the ceiling on chariots of gold and azure."

That almost equal luxury and puerility obtained in this country and in France down to a late period, no students of the "royal progresses," and of the "fastes" of Louis XIV., can doubt.

The magnificent objects which adorned a treasury of the age of the Renaissance are well indicated in one compartment of Hans Burchmaier's extraordinary "Triumphal Arch,"

\* Au milieu de la salle avoit ung buffet qui fut donné au Roy, où y avoit linge non pareil, de degré en degré et y estoient les richesses d'or et d'argent qui appartiennent au buffet du Roy: aiguères, bassins d'or, escuelles, platz, pintes, potz, flacons, grans navires, coupes d'or chargées de pierreries, grilles, broches, landies, pallotes, tenailles, souffles, lanternes, tranoirs, salières, cousteaux, chandrons, et chandeliers, tous d'or et d'argent. (*Entrée et Couronnement du Roy à Naples*)—De Laborde, "Notice des Emaux," &c. Paris, 1853: 2me partie.

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executed in 1515—a series of woodcuts, of which a very fine set is to be seen in the Gallery of the Manchester Exhibition, illustrating the pedigree and high “gestes” of Maximilian the Great. This compartment presents us with a view of the interior of the imperial treasury, or strong room, in which are preserved the imperial crown, jewels, and plate, and the most precious sacred utensils. Among the former figure conspicuously the regalia and the grand collar of the Golden Fleece; among the latter various reliquaries, monstrances, and jewelled mitres. The plate for the service of the table is very rich in grand pokals, hanaps, and other drinking-vessels. The great centre-piece is evidently a wine fountain for state banquets, richly adorned with figures, and apparently of considerable size. Beneath the engraving, which, though small, is yet sufficiently clear to convey an idea of the forms of the principal objects, a curious inscription is placed,\* of which the following is a translation :—

“The greatest treasure has he alone  
Of silver, gold, and precious stone,  
Of fine pearl, and costly apparel,  
As never was known of any Prince.  
Thereof for God's service and honour  
He has to give and gives yet more.”

In the celebrated Grüne Gewölbe of Dresden we have yet preserved to us, and almost intact, such a treasury, although of a somewhat later period, as we may suppose Maximilian's to have been. This remarkable collection was commenced by Augustus of Saxony (who reigned between 1553 and 1586) in the year 1560, in his royal chateau.

Considerably augmented by the care of his successors, it was transferred in 1701 to the Grüne Gewölbe, or Green Vaults, in which it has been preserved to the present day. In the year 1724 the whole of the apartments were exhibited to the public, and the character of this rare accumulation of objects of magnificence became thereby changed from a royal treasury into a national museum.

In classifying the existing collections of precious Metal Work in Europe, that preserved at Dresden may certainly be placed at the head of all for its grand series of jewelled and enamelled articles, its nautilus cups, its mounted ivories and cocoanuts, and its plate of the schools of Germany, and especially of Augsburg, of the late sixteenth, seventeenth, and eighteenth centuries. The Florentine collections are richest in bronzes, plate, and exquisite jewellery of the schools of Cellini, Caradosso, Francia, Finiguerra, &c. The Russian Imperial collection best illustrates Byzantine Metal Work, and the application of jewellery to costume. The Louvre rejoices in



*A Crystal Vase, set in Metal, Enamelled and Gilt.*

the finest mounted crystals and rare stones, such as the fine specimen engraved (belonging

\* “Den grosten Schatz hat er allein  
Von Silyer, Gold, und edel Stein,  
Von Perlen gut auch kostlich gwat  
Als nie kein Fursten ward bekannt.  
Davont zu Gotes Dienst und Eer  
Zu geben hat und gibt noch mer.”

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to Mr. Napier of Shandon), in which the forms of the gold frame-work and the brilliant colours of the enamels are made to improve the shape and enhance the beauty of the crystal or other precious mineral, as well as in an unrivalled series of enamels, more particularly of the schools of Limoges subsequent to the year 1500. The Hotel Cluny best illustrates the gold and silversmith's work of the middle ages. The Schatz-Kammers of Berlin, Munich, and Vienna overflow with most valuable specimens, principally of German industry, in the precious metals, the last-named (the Vienna Schatz-Kammer) being especially renowned for its possession of the great Neptune saltcellar on which Cellini so highly prided himself.

In England, unfortunately, we have no such important national accumulations to boast of. The Government collections, so far as Metal Work is concerned, though commenced with great judgment under Mr. Franks and Mr. Robinson, are as yet very incomplete. The wealth of the country in such objects as would fittingly adorn a National Museum of Metal Work, is, however, admirably shown in the splendid specimens exhibited at Manchester, among the most interesting of which (in silver, excluding corporate and ecclesiastical plate) may be pointed out—

The noble cup, engraved in Plate V., of which the Earl of Warwick may well be proud to be the possessor. It is in all respects worthy of Cellini; and if not by his hand, is certainly the production of an artist of equal merit in such workmanship. It is to be regretted that the long and wordy Latin inscription which encircles the upper portion of the cup should refer to the subject of the bas-reliefs (the Fortunes of Hannibal), rather than to the artist by whom, or the patron for whom, this magnificent production was executed.

The Duke of Rutland's wine-bath of Queen Anne's time, and his two vases, the one of somewhat Oriental form, and the other very beautiful, made of light thin pierced and chased plate, possibly made in India from a sketch by some European.

Lord Stamford and Warrington shows two wine-baths emulating the Duke of Rutland's in size, though by no means in quality. His collection of smaller objects, however,

comprises some most beautiful specimens of seventeenth and eighteenth century work. Messrs. Hunt and Roskell, through whose energy many of the most splendid objects have been brought together, show several grand cups, vases, ewers, and salvers.

The Marquis of Breadalbane has contributed many very fine examples of silversmith's work of the highest quality, conspicuous among which is the beautiful wine-jug which forms the subject of our woodcut.

General Lygon's shield, helmet, and sword, facsimiles of those alleged to have belonged to Francis I., but most probably executed at a later date for one of his successors, as *replicas* of the originals, by some artist possessed of great skill and refinement (possibly Balin, or even some silversmiths of the Empire): they are noble specimens of the objects of parade which have in all times served in the show apartments of palaces to indicate materially the majesty of royalty in its corporeal absence.

*Fine Enbroid. Silver Wine Ewer, in the possession of the Marquis of Breadalbane.*

The Manchester collection is somewhat deficient in that in which almost every other collection in Europe is also comparatively deficient, the best "*lavori di grosseria*," as Cellini

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termed them of the sixteenth century in Italy. Of those large vases and ewers, those basins and dishes in *repoussé* work, on which his own skill and that of his apprentices was so frequently and so profitably engaged, scarcely a vestige remains. Most of what we see, both at Manchester and elsewhere, is of Augsburg, Nuremberg, Dutch, or English manufacture. French Renaissance and Louis XIV. plate, much of which, from the hands of such artists as Brot and Balin, was of the highest order of excellency, is, owing to the fearful revolutions which have swept over all classes of society, almost as rare in France as Italian plate is in Italy. Occasionally fragments in both countries reveal the exquisite character of much that has been remorselessly consigned to the melting-pot; and of such fragments none can be more precious, as an example of highly-finished artistic chasing, than the little silver circlet exhibited by Messrs. Hunt and Roskell, and engraved in Plate XI., fig. 6. Most of what is best in English workmanship may be traced to the times of Henry VIII., Elizabeth, the two Charleses, and Queen Anne. Over the reigns of the two first the genius of Holbein exercised a presiding influence. During those of the Charleses, the two foreigners, Lesueur and Van Vianen, set good models both of design and execution before many native workmen of great merit; while during those of Queen Anne and her successor, a bold, and masterly, though somewhat coarse and Flemish taste, was developed in the modelling of plate, as well as in wood-carving and decoration generally. To this succeeded a poor imitation of Louis Quinze work, degenerating at last, through the thin and meagre style of the Adamses, into the pretentious and feeble handling which distinguished almost all that issued from the *ateliers* of the great court goldsmiths Rundell and Bridge.

The sad falling away in the reign of George III. from the fine old style of Queen Anne's reign is well exemplified at Manchester in a large silver gilt *repoussé* salver belonging to Her Majesty. The centre, which bears the initials of the sovereign, together with a crown and Tudor rose, is of the poorest design and most defective workmanship. Imposing from its dimensions alone, it attracts by its glitter, and then only annoys by the artistic defects which become apparent upon even the most casual inspection.

The adaptation of the precious metals to purposes of domestic furniture has naturally been restricted to objects destined to minister to the luxury or parade of royalty or aristocracy of the highest grade. Among the specimens of such contained in the Exhibition, the most remarkable, unquestionably, are the series of silver tables presented to Charles II. of England by his affectionate but not always dutiful subjects, the citizens of London, and now treasured by Her Majesty in the Windsor collection. Exhibiting already in their broken scrolls an anticipation of the impending license of the age of Louis XIV., they yet display the fine Italian character which the genius of Inigo Jones, and the patronage of the Martyr King, the Arundels, Evelyns, and Buckinghams, so warmly fostered during the reign of the two Charleses. Executed almost entirely in thin silver plates of *repoussé* work, planted on in the case of the large table to a wooden frame, and in the two tripods remarkably well soldered together, these objects assume the massive grandeur of Venetian work. The drawing and chasing of the acanthus-leaves and running scrolls which constitute the principal ornaments are in the best style, at once free and delicate; no trace of the coarseness and prevalent bad drawing of foliage of the antecedent age of Elizabeth is to be recognized in these details, which are no less free from the heaviness of handling introduced for the most part by the Dutch and Flemish wood-carvers in the reigns of James II. and Anne.

Her Majesty also possesses and exhibits a splendid pair of silver gilt fire-dogs, bearing the cipher C.R. Another pair in the same material, and of rather earlier period, are contributed by the Duke of Manchester.

Looking-glasses were among the articles most frequently made of silver; and of such several specimens are to be observed, the best being a fine French one belonging to the Earl of Stamford and Warrington.

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Proceeding now to the subject of *Artistic Bronze Work*, we may observe that, although the great majority of the bronzes exhibited at Manchester have been fabricated as pure *articles de luxe*, or independent ornaments, entering into the domain of the fine arts—many are yet to be met with ministering (like the silver articles last noticed) to direct utilitarian purposes. It so happens that the taste in Italy for the revival of the antique, even to the letter, grew into an almost universal tendency concurrently with the acquisition of the artificial habits and wants incident to a much more luxurious social system than had prevailed during the Middle Ages; and as the ancients had adopted bronze, in preference to any other metal, as the material to be employed in the manufacture of the great majority of their domestic utensils, so their imitators, the Italian aristocracy of the fifteenth and sixteenth centuries, enlisted the same material into their service.

Of such antique objects, and especially of exquisite Greek and Roman cabinet bronze statuettes, the Herz collection, now Mr. Mayers's, and the Fejervary (now also the property of Mr. Mayer), formerly in the possession of Mr. Pulszky, a gentleman profoundly versed in the historical and mythological details of classical antiquity, contribute many agreeable specimens to the Manchester Exhibition. To appreciate rightly, however, the universal employment of bronze for domestic utensils by the Greeks and Romans, the student should make himself acquainted with the infinite variety of graceful implements, rescued for the most part from the buried cities of Herculaneum and Pompeii, which are now preserved in the museum of the Studij, at Naples. With good examples of such interesting objects, the taste of Sir William Hamilton, and more recently that of Sir William Temple, both formerly Ambassadors at Naples, have enriched our national collection in the British Museum. Similar specimens, there can be little doubt, existed comparatively unnoticed in the greatest profusion at Rome, and at all the other head-quarters of Roman dominion during the Middle Ages.

As time rolled on, however, their merits began to be appreciated, and not only were they eagerly sought for to adorn the cabinets of the great patrons of Cinque Cento art, but they were imitated with the greatest zeal by the most skilful sculptors of the period. Originally at Florence, and ultimately at Venice, the manufacture of articles of Fine and Industrial Art in bronze, of which latter some varied specimens are given in Plate No. VIII. from the Soulages collection, and those of the Earl of Cadogan and Mr. Addington, grew into a very important department of production. The greatest impetus was given originally to its employment in the Fine Arts by Donatello, Ghiberti, Verocchio, and Luca della Robbia; but it was reserved for men of less, though still very great mark—such as Pollaiuolo, Filarete, Vecchietta, &c., to develop its capabilities for industrial application. As Venice grew in strength and wealth, while Florence declined, so to the great Tuscans a race of Lombards succeeded. Sansovino the Florentine contributed unquestionably more than any other individual to the foundation of the Venetian school of bronzists. His settlement at Venice, and execution in that city of various works in bronze, such, more especially, as the door to the sacristy of St. Mark's Cathedral, stimulated the Venetians to first admire profoundly, and then emulate, the great works which had been produced for their senate and for the authorities of Padua by Donatello and Verocchio. The names of the Lombardi, authors of the magnificent bronze monuments of Cardinal Zeno and the Madonna della Scarpa, in St. Mark's at Venice—of Riccio, designer and sculptor of the great candelabrum of the Church of St. Antony, at Padua, of that of the Salute, at Venice, and many others—and of Alessandro Leopardi, by whom the celebrated bases for the standards of the republic in the Gran Piazza, were executed—must ever stand at the head of the list of those by whom a highly productive branch of trade was realized for the great commercial republic, or rather oligarchy.

In such objects the Soulages collection is pre-eminently rich, displaying bowls, *dignières*

## PERSONAL METAL-WORK.

(fig. 4, Plate VIII.), knockers, inkstands, fire-dogs, candlesticks, and other domestic implements, of good design and masterly execution. Lord Cadogan's bronzes (figs. 1 and 5, Plate VIII.) are also of a very high standard of excellence. It would be difficult to find two more

graceful examples, both of design and workmanship in current art-manufacture, than are given in the two little objects selected for engraving on wood.

As a cabinet work of Fine Art in bronze, Her Majesty's group of a female struggling in the arms of a man, ascribed to John of Bologna, is probably not only the finest in the Manchester Exhibition, but one of the finest which exist.

The Venetians no doubt profited to some extent by the study of the forms and ornaments of such Oriental vessels in silver and copper as they imported in great quantities from the East, and which were in common use there; such, for instance, as the graceful ewer and basin we engrave beneath. Many beautiful objects in the Indian Court at Manchester would afford equally useful suggestions if our manufacturers, our beaters of copper, and our spinners of pewter, would but study their grace and simplicity.

The French school of bronze-work is not well represented in the collection. Founded originally on the great works produced in France by Cellini specimens executed in Italy for the same monarch, the Duke of Hamilton in Scotland, the school attained its highest development under Louis XIV. The noble groups, statues, vases, and other ornaments of Versailles by Girardon, the Kellers, Aubry, Roger, Bouchardon, &c., constitute the finest existing assemblage of decorative bronzes, and from the date of their execution until the present time France has remained at the head of that department of art-production.

It may not be out of place here to notice the difference between the processes by which the best silversmiths' work was ordinarily fabricated (until the recent application of electro-galvanism), and those by which the bronzists obtained their effects. The former depended almost entirely upon the ductility of the metals in which they worked, while the latter availed themselves of their fusibility. The former beat out or embossed, alternately from the back to the front and from the front to the back of plates of



*Bronze Inkstand from the Soulages Collection; and Hand-bell from that of the Earl of Stamford and Warrington.*

for Francis I., and on the magnificent specimens of which an altogether unrivalled collection is preserved by the Duke of Hamilton in Scotland,



*Turkish Enamelled Copper Ewer and Basin, purchased by Mr. Edward Falkener, the former at Smyrna, the latter at Constantinople.*

metal, the form they desired to produce, generally without previous modelling, precisely

## PERSONAL METAL-WORK.

defining the surfaces at last by engraving and slight chasing, and connecting the plates of metal so prepared, by soldering, in such a manner as to make up the most elaborate specimens of the craft. The latter worked usually from finished models in wax which they cast in moulds. The results, owing to the seams of the mould, and the necessary connections for the rapid admittance of the metal to all parts of it and the exit of heated air from it, were, even in the hands of the most skilful caster, but approximate. The real skill of the bronzist was most severely tested in the removal of the imperfections so engendered, and in the making out, by cutting and punching tools, of those delicate lines and textures but roughly indicated in the objects on leaving the mould. Hence it must be apparent that in neither branch of production can excellence be attained unless the workman is thoroughly educated in the principles and practice of art; and it must also follow therefrom, that unless our artizans are better educated than they now are, we must not expect to obtain from them works such as have been produced at periods when art was better studied by artizans and artists, and more correctly appreciated by the public.

It would be most unfair to one of the best illustrated branches of bronze-working in the Manchester collection, to pass over the beautiful series of Arabic engraved vessels enriched with exquisite damascening, and the Venetian imitations of such Oriental art. Mr. Edward Falkener, Mr. Rohde Hawkins, and our Government, are the principal contributors.



*Full size Specimen of Arabic Damascening. From a Basin in Mr. James Wyld's possession, of early date, see about 1400.*

making up for the loss of such spirited and characteristic drawing as we recognize in the engraving.

Mr. Octavius Morgan has also been a diligent collector in this, as in many other departments of the Art Industry of the Past. The Arabian objects are exceedingly miscellaneous in the uses for which they have been wrought, but singularly uniform in the character of their decoration. Some are bowls, and dishes (as figs. 1, 2, and 4, Plate No. II.), others are candlesticks, ewers (as fig. 3, Plate No. II.), caskets, incense and fire balls; but all are of bronze, and nearly covered with intricate patterns and inscriptions, traced with the graver, and heightened by the partial application of gold and silver leaf and wire.

An inspection of many of these objects of different dates, leads us to the general conclusion that the earliest specimens are the best designed and drawn; the greater geometrical complexity of the later specimens not

making up for the loss of such spirited and characteristic drawing as we recognize in the engraving.



*Arabic Incense-burner in Brass, inlaid with Silver, from the Collection of Mr. Rohde Hawkins.*

The beautiful little incense-burner we engrave, of Mr. Rohde Hawkins's, and which is complete with the exception of the top, which does not appear to be original, shows the usual mode of ornamentation, and explains pretty clearly how it might have been possible for the magnates of the East to have possessed the objects of brass described in the Bible as being "more precious than gold." This latter is made to adhere mechanically by various ingenious processes; the most usual of which was punching a series of small holes all round the outline of the part to be covered by a gold or silver plate (as in Mr. Falkener's beautiful dish, fig. 2, Plate No. II.), or in the line in which the wire had to be retained, and then burnishing down the silver until it was forced into the little holes, by which it was held. Another way was to sink out a space, or planes inclined to the bounding line of a space, filling it up with silver of the same shape, and then burnishing down the edges of the bronze over the silver, much in the same way that gems are usually set.

The gold and silver plates were frequently heightened in effect by engraving, and filling in with black (in the manner shown in our woodcuts),

## PERSONAL METAL-WORK.

after their attachment to the brass. Neither metal appears to have been very durable, for it is rare to find more than partial indications of the objects having been so gorgeously decorated.



R. S.  
Detail, full size, of one compartment in  
Mr. Hawkins's Incense Burner.

and has given an extract from a contemporary Arab geographer describing the popularity of the exports made from Mosul. The Abbé Lanci has also plunged

deeply into the mystic principles involved in the strange zodiacal and other decorations. As during the sixteenth century the tide of commerce from the East flowed to the rest of Europe through Venice, so Venetian industry became tinctured with an Oriental character, and her artisans imitated, not ungracefully, the intricate conventionalities of the great original fountain-head of geometrical science. In the Venetian work, however, the damascening appears scarcely to have been rivalled, excepting occasionally by an inlay of silver wire; the effects being produced by engraving alone, occasionally filled in with some black mastic.

Our woodcut shows the type of ornament selected for general imitation by the Venetians, in preference to forms more decidedly Oriental in style. For the sake of contrast, two interesting specimens of damascening, one of Milanese work (fig. 1), belonging to Mr. Stedman, and the other (fig. 2) of Venetian work, from the Soulages collection, have been lithographed in Plate No. III.

Our woodcut shows a curious, and we believe almost unique, variety of Oriental damascening. The inlaying metal is silver, while the base inlaid, instead of being brass or some other metal, is what appears to be a fine earthenware. The silver has probably been pressed into the clay previous to baking, and then attached by passing through the kiln or a reverberating furnace.

The skill of the smith was no less warmly enlisted during the fourteenth, fifteenth, sixteenth, and seventeenth centuries, for the production of elaborate hinges, locks, and keys, than for the execution and enrichment of arms and armour. It would be difficult to meet with better illustrations of the pitch of perfection which may be arrived at by locksmiths, than are comprised in the admirably-chosen collection of the Government Museum at Kensington. Among them, one of the most interesting is a signed and dated lock of steel, chased in parts, probably out of the solid, and ornamented with perforations and engraving. It is inscribed "Gaspar Mazelin me fesit, 1649." The keyhole, as was by no means unusual, is covered by a little

door, in the centre of which is a mask, as if to warn any prying or dishonest spirit that would try too zealously to discover the hidden spring by which the door might be made to open; beneath the mask are engraved the words, "Dieu te regarde." Lord Warwick's beautiful specimen (engraved in Plate VI.) is of much earlier date, probably about the

Full size specimen of Arabic Damascening.  
From a Bowl in Mr. Edward  
Falkener's Collection.

R. S.

specimens of damascening, one of Milanese work (fig. 1), belonging to Mr. Stedman, and the other (fig. 2) of Venetian work, from the Soulages collection, have been lithographed in

Plate No. III.



Portion of an Ornament  
from a Girdle Writing  
Apparatus. From Mr.  
Edward Falkener's Col-  
lection.

#### CORPORATE METAL-WORK.

commencement of the fifteenth century, and exhibits the prevalent early practice of perforating plates, and obtaining the effects of working in several planes by the super-position of one upon another. From the character of the figures, there appears little reason to doubt that this noble lock may be of entirely English workmanship. A very singular specimen also of English locksmith's work, and the earliest one attesting the ability of the Birmingham artisan with which we are acquainted, was exhibited by Mr. George Carthew, of East Dereham, at the Exhibition of the local Museum at Norwich, in the year 1847. It was a brass lock, on the face of which was a figure in the costume of the reign of Charles I., holding a fleur-de-lis as an index, which pointed to numerals on two revolving circles. These formed a sort of dial-plate. Near the toe was a little stud, which being pressed, the left leg hinged at the knee fell back and discovered the keyhole. The following amusing inscription doubtless indicated some detective contrivance in this curious piece of mechanism:—

"If j had y<sup>e</sup> gift of tongue:  
j would declare and do no wrong:  
who they are y<sup>t</sup> come by stealth:  
to jupare my Lady's wealth.

John Wilkes de Birmingham, Fecit."

The art of steel-chasing, although more limited in its application, had lost nothing of its perfection in the days of Louis XIV., for one of the most exquisite specimens of the art in the Bernal collection is decorated with the arms of France, a portrait of that monarch in mature age, and terminal figures and foliage of good design and the most perfect mechanical execution. One of the objects involving the greatest technical difficulties is unquestionably the finely wrought and chiselled steel casket belonging to the Earl of Cadogan. The truth and squareness of the lines and mouldings, the junctions of the various plates, which are so fine as to be scarcely perceptible, and the softness and yet boldness of the ornamental portions, must have demanded for their execution a rare combination of artistic and mechanical skill on the part of the artificer by whom it was wrought. Its date is apparently early in the seventeenth century; but it is almost impossible to ascribe it, with any prospect of certainty, to any particular master, or even to decide to what country he may have belonged. That keys worthy of such locks, and caskets, were not uncommon, is shown by the numerous specimens contributed to the Manchester Exhibition by Her Majesty's Government, the Duke of Portland, Mr. Magniac, Mr. Cheney, the Rev. G. Braikenridge, and others, a selection from whose choice examples is engraved in Plate No. VI.

#### B.—CORPORATE METAL-WORK.

Under this head we propose to offer a few remarks upon the plate formerly manufactured for, and still occasionally preserved by, *Collegiate, Municipal, and Incorporated Bodies*, commencing with the first named.

In spite of the alleged Saxon foundation of the two great schools, Oxford and Cambridge, and the occasional benefactions of royalty and high ecclesiastical authorities from the Conquest to the commencement of the thirteenth century, poverty and scholarship appear to have rarely parted company during that period. In days when "learning" was certainly not considered "better than house and lands," a Spartan simplicity of life was doubtless maintained in these great seminaries among the lay students at least; and so long as they obtained food and drink, it mattered little how either the one or the other were served. Certain it is, at least, that no material evidence remains to disturb this supposition. From the foundation of colleges, however, in the middle of the thirteenth century, a change was gradually introduced. With the rapid increase which took place in the value both of land and money, revenues, originally sufficient for

#### CORPORATE METAL-WORK.

frugality only, speedily became ample for comparative prodigality. The labours of Dante, Petrarch, Boccaccio, Cino da Pistoja, and other eminent lay scholiasts, raised the dignity of learning in the eyes of the world, and study began to flourish in general estimation. The original foundations of Balliol, Merton, and University Colleges at Oxford, by John Balliol, Walter de Merton, and William of Durham—together with that of Peter-House by Hugh Balsham at Cambridge—all before the close of the thirteenth century, were soon increased by the yet more munificent establishments of Exeter, Oriel, New College, All Souls, Magdalen, Brazen Nose, and Corpus Christi, at Oxford—endowed respectively by Walter de Stapledon, Edward I. and II., William of Wykeham, Henry Chicheley, Waynflete, Smith, and Fox; and Clare Hall, Pembroke, Corpus Christi, King's, Queen's, Jesus, Christ, and St. John's at Cambridge. The height of luxury was, however, ultimately reached at both universities, by the princely munificence of Wolsey at Christ Church, Oxford, and the counter-demonstration of his royal master at Trinity, Cambridge. But few of these nobly-endowed institutions retain any relics of the donations and bequests of precious plate for the service of the table which we know from wills and other documents that they must at one time have abounded in. In the muniment-room of Winchester College is preserved one of the most interesting of these authorities,\* being an inventory of all the plate given by William of Wykeham, its founder, to the college. The quantity and consequent value are extraordinary, and yet of the whole not a vestige remains. Winchester, as we know, was intended but as a nursery to New College, Oxon; so that we may judge by analogy how sumptuously supplied that college must have been with a similar class of objects. Wykeham must have been a great patron of the gold and silver smiths of his period: for, in addition to the magnificent donations made during his lifetime, his will† provides for the disposal of many objects of almost inestimable value. Among other legacies to his successor, he bequeathes his pontifical ring, mitre, best book, grand enamelled chalice, and dalmatic; while to his college (New) at Oxford he leaves his pastoral staff, best mitre and vestments, and a gilt cup and water-ewer, which last he desires may be kept for ever, in his memory. It is somewhat singular that those objects which he especially directs to be preserved, and which were doubtless free from any external evidence of that idolatrous taint which was subsequently made the ostensible plea for the destruction of so much that was most precious, should have perished; while his pastoral staff, which might more fairly have been deemed "superstitious," should yet exist, as if only to make us, by its rare beauty, the more deeply deplore the wholesale destruction we know must have taken place. The treasures of Oxford passed through three terrible assaults—the suppression of religious houses and the seizure of church property under Henry VIII., the siege during the civil war preceding the Commonwealth, and the attacks of the Puritans. Cambridge fared but little better; and it is, indeed, scarcely short of miraculous that anything of value should have escaped conversion. Of all the Oxford Colleges, Oriel is probably the richest, as it still possesses what was once believed to be its founder's cup, in silver gilt, with a cover, but which is now clearly recognized as the work of a later date,—the fifteenth century. The upper part is formed into six bulbs, each engraved with a crown. Upon the other parts of the cup the letter E is constantly introduced, and accompanied by a collar of SS. This letter E is generally regarded as bearing a reference to Edward II., the founder of the College. It also boasts a fine cocoa-nut mounted in *silver gilt*, as a hanap, and the noble saltcellar engraved on Plate No. I. (fig. 4). Nuts so mounted were anciently called "Standing Nuts." This one was given by Bishop Carpenter, formerly provost of Oriel, who died in 1476. A curious "mazer" or wooden bowl mounted in silver gilt, of the same century, may yet be drunk

\* Communicated by the Rev. W. H. Gunner to the "Journal of the Archaeological Institute," for the year 1853 (vol. x. p. 235).

† Printed *in extenso* in the Appendix to Bishop Lowth's Life.

## CORPORATE METAL-WORK.

out of in the good old hall. The following inscription, engraved round the rim, casts some slight reflection on the social habits of the day, even in such grave communities as collegiate bodies:—

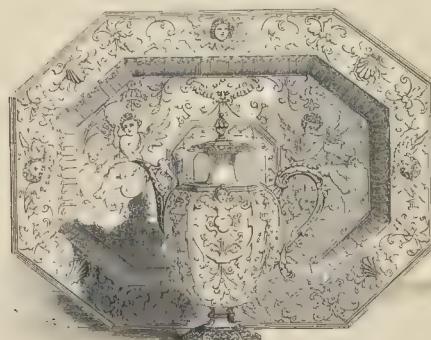
“*Vir racione bibas non quod petit atra voluptas  
Sic caro casta datur lis lingue suppeditator.*”

An ornament, enamelled on silver, decorates the bottom of the bowl, and serves to conceal its attachment to the silver foot. All Souls also boasts a “mazer” of 1529. Corpus Christi, Oxford, has a saltcellar of 1594, and two fine silver gilt cups—one of 1515, ornamented with pomegranates and other badges, and the other of 1533. It also retains the golden chalice, paten, and spoons with owls and balls at the ends of the handles, of its great founder Bishop Fox. Trinity has a chalice and paten, of 1527, said to have been stolen from St. Albans by Henry VIII., and presented by him to Sir Thomas Pope.

Cambridge is scarcely richer than Oxford, but it certainly possesses two gems of the greatest interest and value. The one is a cup of silver gilt, given by Bishop Langton to Pembroke College, Cambridge, which presents the following inscription:—“T. Langton Winton eps., aule Penbrochie olim socius, dedit hanc tasscam coopertam eidem aule 1497: qui alienaverit anathema sit: lxvii. unc.”—hence it has received the name of the “Anathema Cup.” The other is a glass vessel, mounted as a tankard in silver-gilt arabesque and silver filigree. This cup is called “the Poison Cup,” in allusion to the superstition, that if poison were poured into it, the glass would break, and the crystal on the lid become discoloured. It was presented to Clare Hall by William Butler, an eminent physician in the time of James I.

What is believed to be the founder’s cup of Pembroke is by no means without interest: it is a silver-gilt cup, having the following inscription on the bowl—“Sayn denes y’ es me dere for hes lof drenk and mak gud cher;” and on the stem—“God help at ned.” On the stem also occur the letters “V.M.” in all probability for Valence Marie College, Cambridge, subsequently called Pembroke College, founded, in memory of her husband and herself, by Mary de St. Pol, widow of Aymer de Valence, Earl of Pembroke. The letter M is repeated within the cup. The work, which is excellent, is of the fourteenth century. This cup is one of the finest specimens of collegiate plate in the Manchester Exhibition. Emmanuel still owns a very graceful example in the shape of a silver-gilt tazza with a cover, the upper part of which is decorated with a frieze of Nereids and Tritons, and supported by four Satyrs. Shells and other marine emblems are introduced among the ornaments, together with the enamelled arms and quarterings of Sir Walter Mildmay, who founded the college in 1584.

St. John’s has a very graceful vase and rose-water dish, presented to the college in the year 1671. It forms the subject of our woodcut, and bears the following inscription round the centre of the dish. “*Ex dono Edwardi Villiers generosi, 1671.*” It is a very fine specimen of the best English workmanship at the best period of plate-working in this country. Christ College keeps the cup and saltcellars given by the Lady Margaret, Countess of Richmond (whose beautiful bronze monument by Torrigiano, in Westminster Abbey, is one of the Art Treasures of the period), to the college which she founded in 1506. It also preserves a cup of 1520, and a fine tazza of the year 1611. We



*Rose-water Dish and Ewer. From St. John’s College, Cambridge.*

founded in 1506. It also preserves a cup of 1520, and a fine tazza of the year 1611. We

## CORPORATE METAL-WORK.

cannot quit the subject of collegiate plate without commenting on the utter degeneracy of what little modern silversmith's work has been purchased for the various colleges, at both Oxford and Cambridge, and expressing a hope that for the future the same good taste which has presided so successfully over the restoration of many architectural remains in the university city and town, may be brought to bear upon the minor equipments of the table and side-board.

Turning now to the *Municipal* plate of this country (which alone was illustrated at Manchester), we find that, although the pseudo-iconoclastic spirit did not rage upon it with such virulence as it did upon collegiate, it suffered much more from the internal troubles of the nation, and both the cupidity and stupidity of many of its guardians.

In the days when kingly power was all but despotic, municipalities were suffered to exist only upon condition of bearing frequent squeezing for gifts and loans; and at a later date, when the struggle commenced which ended in the Restoration, they were especially victimized by both parties. Almost every city and town of importance was either forced, or chose, to melt its plate to back king or parliament, as the case might be; and hence it is that almost all municipal insignia date from a period subsequent to the Restoration. Charles II. indeed was a bountiful giver of maces, and we may generally look upon these donations of his as recognitions of the devotion of the townsmen to whom they were presented, in having melted up their ancient plate in aid of his father's cause. The three cities which preserve the finest collections of municipal plate are unquestionably Norwich, Lincoln, and Oxford; and a brief description of the principal objects so preserved will, it is believed, convey a very just idea of the nature of much that has perished as well as of much that remains.

The rich corporation plate of the city of Norwich comprises a noble standing salt of silver-gilt, the gift of Peter Reade, Esq., who was distinguished in the wars of Charles V. His portrait is preserved in the Council Chamber, with a memorial of benefactions, in which is recorded that he did "give a faire salt, double gilt, of the value of twentie poundes, to be used in the Maiors Houses in Norwich in Time of their Maiorottie." He died in 1568.



*A Silver Tankard and Cover. Belonging to the Corporation of Norwich.*

Walpole in the year 1733. The sword of state and mace of St. George, formerly belonging to an old guild once under the patronage of that saint. The sword is thus inscribed:—"Ex

This piece of plate is ornamented with three armorial scutcheons, displaying the bearings of Reade, the honourable augmentation given to him by the Emperor at the siege of Tunis, and the arms of Blenerhasset. It is inscribed thus:—"ASPERANCE IN DEO—THE GIFT OF PETAR READE, ESQUIAR." The cover is surmounted by a martial figure holding a shield with the arms of Norwich. A pair of fine covered stoups, of silver-gilt, with ornaments richly embossed, and bearing the city arms. One of these forms the subject of our woodcut, and is of good free design and workmanship. Three shallow drinking-cups of silver-gilt, the gift, apparently, of John Blenerhasset, Esq., steward of the city, 1563, and one of the burgesses in Parliament, 13 Eliz. Two of them bear the inscription—"¶ AL.MI.TRUST.IS.IN.GOD." Within the cup is a scutcheon of arms of Blenerhasset, and the name—John Blener Hasset. On one of the cups is inscribed—"¶ The most herof is dun by Peter Peterson;" with the city arms. He was an eminent goldsmith in the reign of Elizabeth, and doubtless made these goblets. A silver-gilt mace, given to the city by Sir Robert

## CORPORATE METAL-WORK.

dono honorabilis fraternitatis Sc<sup>h</sup> Georgii in Novicense, anno Domini 1705." Two waits' collars in silver, bearing the badges of the city. The chamberlain's mace, which forms the subject of our woodcut, was presented by Queen Elizabeth, and is very handsome, being made of crystal set in silver-gilt and jewelled.



*The Chamberlain's  
Mace, in Crystal,  
with Jewelled Mountings,  
given to the  
City of Norwich by  
Queen Elizabeth.*

It is by far the handsomest mace remaining in England. An interesting discovery was made by Mr. Waring in connection with another mace which belonged to this corporation, on the occasion of his visit to Norwich in quest of objects for exhibition at Manchester. The mace appeared to be defective, and after some search and observation, he found that the missing part had been abstracted to form the stem of a candelabrum. It is needless to add that the restoration was soon made, and that the mace-head, which is formed by St. George killing the dragon, appeared at Manchester in all its integrity.\*

The magnificent laver and ewer, of silver-gilt (Plate VII.), was presented to the city by the Hon. Henry Howard in 1663, when, in company with the Duke of Norfolk, he dined with the mayor on the guild-day. Its value was then estimated at £60. The principal subject represented on the laver is the Triumph of Neptune and Amphitrite, embossed in very high relief, and inscribed thus:—"The gift of the right Hon<sup>ble</sup> Henry Howard, at the Guild, June y<sup>e</sup> 16, 1663, in the time of John Croshold, Mayor." The assay-marks prove that this splendid specimen of art, which is equal to any contemporary foreign production, is of London manufacture, in the year 1658.

The regalia of the corporation of Lincoln consist of a silver-gilt mace of the time of Charles II., which may be taken as a type of other maces of the same period we may subsequently allude to without particularly describing. The handle is ornamented with roses and thistles, in allusion to the union with Scotland, and is surmounted by a large globular head, bearing the royal devices in high relief—the crowned rose, thistles, fleurs-de-lis, and harp, each between the initials C. R. The imperial crown, of a very bold design, forms the summit, and within the circle of the crown is the royal achievement in bold relief, C. I. R.: on the upper part of the handle is a scutcheon of the city arms. The state sword is a fine double-handed weapon, with a silver-gilt pommel, cross-guard, and mounting of the scabbard, of a later date. The pommel exhibits the city arms; on the cross-guard are the royal arms on the one side, with "IESVS EST AMOR MEVS;" the city arms on the other—"A DEO ET REGE." Two maces, one of silver, with a globular head encircled by a coronet of fleurs-de-lis and cross-patées alternately. Around the head are scutcheons charged with the city arms, St. George's cross, and the Irish harp; on the flat top appear the royal arms. The second is of wood, tipped with silver, and the caps are engraved with the arms of the city and of the see of Lincoln. There were originally four carried before the mayor by the sergeants-at-mace. The cap of maintenance, usually worn by the sword-bearer when preceding the mayor, is a curious relic of municipal state. Two swords of state, one distinguished by the name of "The Lent Sword," are carried before the mayor when he goes to church during Lent. The pommel is pear-shaped and octangular, and, as well as the cross-guard, is elaborately engraved; but having been painted black, the delicate foliated ornament is concealed. The date of this sword appears to be of

\* The mace of Newcastle in Staffordshire, known as "John of Gaunt's Staff," was also sent to Manchester, but unfortunately it has been so injured and cut up as to afford but a slight idea of what the most ancient mace perhaps, still preserved in England, might once have been.

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the earlier part of the fifteenth century; the other may be of a rather earlier age; tradition states that it was presented to the mayor by Richard II., on the occasion of a royal visit to Lincoln. Upon the pommel appear the bearings of France (*semée of fleurs-de-lis*) and England, quarterly; on the side of the shield is introduced an ostrich feather. The guard is inscribed thus:—"IHSVS EST AMOR MEVS: A DEO ET REGE;" on the mount of the scabbard, which is covered with royal devices and the initials C. L., is inscribed—"Thomas Kent, Mayor, Anno Domini 1685." Also an old cap of maintenance, used in the time of John Kent, Mayor, 1734. In decoration it resembles that already described.\*

Oxford is pre-eminent in gold plate, possessing a cup and cover of 1680 in pure metal: while its mace is nearly double the size of any other in England. It bears the usual initials C. R., and the following inscription:—"This mace was made in the mayoralty of John Lambe, Esq<sup>r</sup>, anno regni Caroli II. duodecimo." It would be tedious to dwell in detail upon the still rich possessions of many good old corporations. The collections of Norwich and Lincoln, surpassing all others, yet give a good idea of the usual kind of objects. Maces abound, and some of them are of elegant design. Rochester (1661) and Thetford both send good specimens to Manchester, of the usual type. The Boston mace of 1587 is in the form of an oar, while that of Dunwich in Suffolk is in that of a bird-bolt or arrow.

We have remarked that almost all English municipal plate is of a date posterior to that of the Restoration, and we have as yet only mentioned the chamberlain's mace at Norwich as of an anterior date. There remains, however, one most important relic of much greater antiquity, which cannot be passed over, since it is in all respects one of the most beautiful and precious specimens of mediæval Metal-Work existing, and was one of the greatest ornaments, in its way, to the Manchester Collection. It must be already obvious that we allude to the cup belonging to the corporation of Lynn, which is usually denominated "King John's cup." As the work is clearly of later date than the time of the English sovereign of that name, it is suggested that it may have been presented by King John of France. It is of silver, partially gilt, and decorated with figures, accompanied with symbols of the chase on an enamelled field. From inscriptions beneath the foot it would appear that this cup has been re-enamelled four times within the comparatively short term of ninety years: this statement, which in itself is hardly credible, is strongly opposed by the appearance of the enamel, which it would be difficult to believe not coeval with the entire work.

We may appropriately conclude our remarks by an expression of regret that the municipality of the metropolis should find itself at the present time in a similar plight to those of the great commercial capitals of Liverpool and Manchester, *i. e.* without any vestige of noble civic equipment, and apparently devoid of any desire to heighten good fare and costly wines by the luxury of beautiful service and really elegant plate. In all those respects the entertainments of the Prefecture of the Seine put us to shame.

The Burgess of Westminster is luckier than the Lord Mayor of London, for he still preserves a fine standing cup, inscribed: "¶ The gever to his brethren wisheth peace, w<sup>th</sup> peace he wisheth brothers love on earth, w<sup>th</sup> love to seale I as a pledge am geven. The guifte of Maurice Pickering and Joane his wife, 1588;" and bearing the arms of Westminster.

Turning now to the remains of Metal-Work preserved by *Incorporated Bodies*, other than Municipal, we have to remark that they are limited exclusively to handsome pieces of table plate, for use at the feasts of the various guilds and companies to which they respectively belong. Our limited space forbids any attempt to trace the gradual change from the religious

\* The above interesting description of the regalia of Norwich and Lincoln is chiefly condensed from the particulars furnished to the Archaeological Institute at the date of their visits to the respective cities, and printed in their accounts of curiosities exhibited in the local museums.

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"confraternity" to the City company, and the concurrent disposal of ecclesiastical Metal-Work, to make way for standing goblets, loving cups, and rosewater dishes and vases. It may suffice to say that all which now exists is of the latter class. In their unlucky moments even the richest of the great London guilds have been constrained to part with all the old symbols of their ancient magnificence, until now but little is left. This is not to be wondered at when we recollect how much and how frequently they were impoverished by the levies made upon them in aid of foreign wars. These summary exactions were enforced as recently as 1643, when the parliamentary commissioners called upon the companies, during the civil war, for a heavy loan, to furnish which they were compelled to sell or pawn their plate. This was also done by the Goldsmiths' Company in 1667, to enable them to defray the expenses of the repairs of their hall. Hence it is that this company, to which one would naturally look as the depository of all that could be imagined most precious in the way of goldsmith's work, boasts at the present day only one specimen of ancient beauty, and that even of no very high quality. We allude to Sir Martin Bowes's cup, the donation of which to the company stands thus recorded in their books:—"June 26th, 1561, Mr. Alderman Bowes freely gave to the company for a remembrance, a faire gytle standing cup, weighing 80 oz. with a Byrall in the body, in the foote and in the cover, with a manikin on the cover holding a scutcheon, whereon his arms be graved in an enamel plate of gold." It is to be regretted that the Goldsmiths' recent purchases, although liberally made, have done little to revive their ancient reputation.

It is rather to the Barber Surgeons', Carpenters', Mercers', Clothworkers', Drapers', and Ironmongers' Companies that we have to look for good old samples of fine plate. By the first-named, the Barber Surgeons, are still preserved the two following royal gifts.

A silver-gilt cup, given by Henry VIII. in 1540, in the style of Holbein, and richly embossed with ornaments, among which occur the rose, fleur-de-lis, and portcullis. Four lions' masks are on the bowl, from which hang bells, and in the interior are the arms of the company, &c. A silver cup with cover, given in 1678 by Charles II. Its stem is formed of the trunk of an oak tree, the branches and leaves of which compose the bowl and cover. The arms of the company and royal badges occur on it, while dependent from the foliage are four acorns. Mr. Garrard, silversmith to her Majesty, exhibited at the mediæval exhibition of the Society of Arts in 1850, two chaplets or caps of the seventeenth century, having perforated silver borders of oak foliage, ornamented with the arms of the company; and which very possibly originally accompanied the gift of the hanap.

The Carpenters' series is remarkably complete, as it comprises the original set of handsome silver standing cups, made between 1611 and 1620, for the master, senior, middle, and junior wardens. These cups are borne in procession round the hall on election-day.

The Mercers are celebrated for their beautiful silver-gilt waggon and wine-tun of the sixteenth century, covered with elaborate arabesque, and enriched with transparent enamels, of which the coats of arms have been very successfully restored. This curious piece of workmanship was among the best specimens of silver plate at Manchester.

The Clothworkers pique themselves on dining in their fine old hall as much after the fashion of old times as is compatible with modern tastes and cookery; and it requires no great stretch of imagination at one of their banquets to revert to the days when the gossiping Pepys was their master, and presented them with the stately cup of which they are even yet justly proud. It is larger than ordinary drinking-cups usually were, and serves well as a "loving cup." It is richly decorated with embossed work, partly gilt. The foot is inscribed: "Samuel Pepis Admiraliti Angliae Secretes, et Societ. Pannif. Lond. M<sup>r</sup>: An. 1677."

The Drapers have an interesting small cup of silver-gilt, with a cover ornamented with the arms of England, the Drapers' Company, and the donor. Round the rim is the following curious inscription, recalling one of the purposes for which the guild was originally founded: "A proctour for the poore am I, remember theim before thou dye."

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The Ironmongers have a saltcellar inscribed—"The guife of Anne Sweete for her and her late husband John Sweete, 1635, to the Worshipful Company of Ironmongers."

Despite, however, the deficiency of fine old plate in its possession, it would be an injustice to the great Company of Goldsmiths of London to altogether pass over, even in this hasty notice, the signal services it has rendered to the craft by its watchful and conservative care. No one has rendered a juster tribute to the value of its assay than Mr. Octavius Morgan, whose invaluable articles on ancient plate-marks, published in the Journal of the Archæological Institute, must ever remain as a text-book to all really interested in the subject. That gentleman thus alludes to the early history of, and necessity for, the guild in question:—"In England," he observes, "a fraternity or guild of goldsmiths existed from an early period, for in 1180 (26th of Henry II.) it was, among other guilds, amerced for being adulterine, that is, set up without the king's license. It was not, however, incorporated by charter for near one hundred and fifty years after, although it had special duties assigned to it.

"It appears that in the year 1300, frauds were committed to such an extent that the interference of the legislature became necessary; for in the twenty-eighth year of Edward I., it was ordained by statute that no goldsmith should make any article of gold or silver unless it be of good and true alloy—that is, gold of the 'touch' of Paris, and silver of the alloy of the sterling coin; that all articles should be *assayed* by the wardens of the craft, and marked with the *leopard's head*; that the wardens should go from shop to shop among the goldsmiths, to assay if the gold be of the aforesaid 'touch,' and that anything which they should find of lower standard should be forfeit to the king; that no false stones should be set in gold, and no real stones in base metal. We here see the wardens of the craft called into operation to assay suspected articles, and to mark those of the true standard with the 'leopard's head.' This is the earliest mention of an assay."

In the year 1327, the Goldsmiths' Company of London was first incorporated by letters patent from Edward III., under the name of "The Wardens and Commonalty of the Mystery of Goldsmiths of the City of London." From that date to the present time the company have exercised the privileges and duties then granted; and under their auspices that regular system of assaying and stamping has been maintained which, while it has formed the best provision against fraud to the purchaser, has also preserved accurate data for the intelligent connoisseur, as to the period of fabrication of the objects assayed. If the material evidence of the company's former possession of valuable plate is defective, such is not the case with the documentary; for, as Mr. Morgan assures us,—"The records of the company commence about the 5th of Edward III., 1331, and continue to the present day. They consist of wardens' accounts, which begin the year above mentioned, and amount to many large volumes, the illuminated MS. volumes of their ordinances, and some other books relating to their estates. They contain some very curious and interesting particulars, many of which are detailed by Mr. Herbert in his history of the company." This company, as might be expected, formerly possessed a considerable quantity of ancient plate, especially a large figure, in silver gilt, of their patron saint, St. Dunstan; but their books show that, to supply the necessity of the time, a vast quantity was sold in 1637; and though some was remade after the Restoration, their finances being again at a very low ebb after the great fire of London, it was nearly all sold to raise funds for the rebuilding of their hall.

The marks which are found on plate made in London, are in their chronological order as follows:—1. The leopard's head crowned; 2. The worker's or marker's mark; 3. The annual letter; 4. The lion passant; 5. The lion's head erased; 6. The figure of Britannia; 7. The sovereign's head.

In 1423, by statute 2nd Henry VI., the cities of York, Newcastle, Lincoln, Norwich, Bristol, Salisbury, and Coventry were appointed to have "divers Touches." But, with the exception of Norwich, no trace is to be found of any of them having exercised the authority

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thus conferred upon them, notwithstanding most, if not all, had guilds or fraternities of goldsmiths established in them.

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This subject is so extensive, belongs so entirely to the past, and can alone be made interesting or profitable by such a minute analysis of detail, that we refrain, on the present occasion, from offering more than the slightest possible chronological *résumé* of the principal matters connected with its history—rather under its artistic than martial aspect. It would be improper, however, to present even this to the public without acknowledging the kind assistance of Mr. J. B. Waring, from whose enthusiasm on the subject we have ourselves caught a perchance transient fire.

It is not until the middle of the eleventh century that we have any reliable authority for the kind of armour worn by our ancestors. In the Bayeux tapestry, representing the expedition of the Normans against England, we find two kinds—one very simple, and without a helmet, and the other composed of rings, not interlaced, forming a covering from the shoulder to the knees, accompanied always by a helmet of a conical form, more or less pointed, covering the back of the neck by pendent plates attached, and guarding the face by an overhanging frontlet. Some of the horsemen wearing this costume have leg-coverings of the same description, and some are without spurs. Their bucklers were convex, and generally long, rounded above and pointed beneath. Some were round, with a projecting spike or *umbo*. On William the Conqueror's seal he is represented in a kind of hauberk, with rings not interlaced; a style of armour common at that time to both Normans and Anglo-Saxons.

The epoch of the Crusades forms a remarkable period in the history of armour. The art of metal-work was carried to great perfection among the Orientals; and one of the first importations from the East was the coat of mail in general use among the Arabs. It was known in Italy and France before the first crusade, but its imitations were rough, weighty, and easily pierced. Garments of cloth and leather, after the fashion of coats of mail, were covered with rhomboidal or rectangular pieces of iron like the scales of a fish, and were called "*haubergeons, jacques de fer, brigandines, armures à mâcles*," &c., during the reigns of Louis le Gros and Louis le Jeune, 1108—1180. These were generally given up for the *haubert de mailles* after the Oriental style; and under Philip Augustus, 1180—1223, complete armour of this description became common; the brigandines, costing less, were not, however, entirely disused. This style of armour, so well illustrated by some of the Temple statues, as worn in a later stage of its perfection, continued in general use, with various modifications, probably the result of individual caprice, until the middle or close of the twelfth century, when the iron *plastron* (breastplate) makes its appearance, founded on the brass or iron cuirass worn by the ancients. It was at first put on beneath the haubert, in order to keep the latter off the chest, where its pressure impeded respiration. At the close of this century coats of mail of oriental style were general in France and Germany, worn under a kind of mantle called in French *gambison*. In the reign of Philip Augustus, the casque was changed from conical to cylindrical, and a visor was added, called a *ventail*. On the official seals of the Templars, as ordained by Pope Eugenius, 1186, they are represented in cylindrical helmets and with ventails. Richard I. of England is represented on his seal covered with a ring hauberk, beneath which was a cloth tunic; his legs and feet are protected by the same ring armour, and he wears a cylindrical casque, with a visor covering his face, and perforated with two horizontal openings for sight and air. This was the primitive form of head-piece, afterwards variously modified. A contemporary of Philip Augustus (Alexander II. of Scotland) is represented on his seal with armour à *mâcles* or *mâscles* (regulated armour), which shows that mail armour was not then universally used. This seal offers the first example of a *cubitière*, a piece of

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armour for the neck, which did not become common until much later. Bucklers were still pointed at foot, but, in place of being oval-headed, were cut off horizontally. During the third crusade the coat of arms is first noticed, the seal of King John of England being one of the earliest examples. During this crusade the enveloping mantle or surcoat came also into use, and was often richly worked with armorial bearings, and composed of costly materials. It was probably introduced to prevent the sun's rays from falling too fiercely on the armour. Both the ring mail and the surcoat had hoods to cover the head, under which was placed an iron calotte or cap, called *chapel de fer*, which became more completely developed as a helmet after the disuse of the hood. It is to be remembered, however, that the cavalry did not use the *cotte gamboisée*, or padded surcoat. The bucklers and cuirasses of the foot-soldiers were frequently covered with thick leather, and they were often seen with arrows sticking in them, but still keeping their ranks. This costume was styled *jacques d'Anglais*, from its being first used by English archers.\* The introduction of greaves (*grèves*) of iron, for a protection to the front of the leg only, occurred about this time, and with the *cubitière*, or iron plate to protect the neck, formed the commencement of the plate armour of a later period. At this time also, the hood being disused, a tissue of iron mail was attached to the head-piece, which fell over the shoulders, and was called by the Italians *cervelliera*. This head-piece soon took a pointed form at top, and was called a *bassinet*, a name applied for some time after to all helmets. The hands up to this time were enveloped in one single piece of armour; but Meyrick gives a drawing of a knight (under Philip le Bel, 1285—1314) in quilted armour, with iron gloves and separate fingers. The helmet with a moveable visor is one of the earliest modifications of the bassinet.

The transition from chain armour to plate armour dates during the first thirty years of the fourteenth century. In Italy plate armour was generally worn in 1315, but in France and England its complete adoption was of later date, various portions of plate armour only being used. It was also employed for the protection of horses; and in 1316, in the inventory of arms of Louis le Hutin (1314-16), a *chanfrein* is mentioned. The monumental effigies of Bernardo Visconti at Milan, and Sir Guy de Brian at Tewkesbury, afford valuable examples of the style of armour at this period. About the year 1356 plate armour was in general use, and the *faucre* was introduced,—a piece applied on the right side of the cuirass to sustain the shock of the lance. Under Charles VI. of France (1380—1422) projecting and moveable pieces at the base of the cuirass, to protect the stomach, were first used,—sometimes called *renones*, because they protected the reins. The monuments of the close of this century show various adaptations of form, but the armour in general use is plate.

The fifteenth century is the most remarkable for the variety and richness of its armour. It was then that gusset-pieces were first introduced,—a name applied to the large plates of metal protecting the shoulders and knees. About the close of the reign of Charles VI. (1422) armour was first engraved; and about 1450 it began to be channelled or fluted. The helmet called *salade* was characteristic of the reign of Charles VII. (1422-61); and, towards the close of the fifteenth century, was changed into the *salade à visière*, which was much worn in Germany. The style of armour of this period (1439) is finely shown in the statue of Richard Beauchamp, Earl of Warwick; his helmet, however, could only have been used for jousts.

Under Louis XI. armour began to take very round projecting forms; and in the earlier part of the century the long-toed shoes (*souliers à la poulaine*) prevailed. When this style

\* "C'étoit un pourpoint de chamois  
Farcie de bourre sus et sous,  
Un grand vilain *jague d'Anglais*  
Qui lui pendoit jusqu'aux genoux."

*Coquillart*.—(Fifteenth century.)

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was forbidden, broad toes were taken to, called *à bec de canard* (duck's beak); and then commences the flat broad iron foot-covering so distinctive of the age. The joust armour of this period was somewhat different to the war armour, but by the use of moveable pieces the same suit was made to serve for both purposes.

The Milanese were from an early period the best armourers in Europe; and at the close of this century and the commencement of the sixteenth, very beautiful specimens of Cinque Cento ornament are to be found on armour and weapons manufactured by them.

As capital began to accumulate, that innate love of fighting, which during the middle ages appeared to be no less attractive than universal, gave place to a taste for more courtly entertainments and pursuits; and, from the first business of life, descended into an occasional amusement. Thus arms and armour ceased to be employed exclusively for personal defence, and were frequently made only for parade and the display of the taste or magnificence of royalty and nobility. It was during the period of the revival of the polite arts that about the courts of the great Italian princes were congregated many skilful artists, whose whole life and energies were devoted to the elaboration of magnificent suits of armour (such as that of Alfonso di Ferrara, from the Meyrick Collection, engraved in Plate No. IX.), destined to be worn only upon the highest and most stately occasions. Of all such objects, those upon which the greatest amount of labour was invariably bestowed were the casques (such for example as those magnificent specimens from the Tower Collection, engraved in Plate No. XIII.) and the shields; and in the Ambras Collection at Vienna, and in that of the Zwinger at Dresden, such a series of specimens has been collected as attests most fully the perfection to which the art of Metal-Working was brought in their execution. The example which had been set by the Gonzagas, Farneses, Medicis, Dorias, and other patrons of the arts in Italy, of converting into objects of beauty what had once served only for absolute use, was speedily followed in other countries; and the armourers of Spain and of Augsburg very shortly rivalled, though they never equalled, the great Agnolo (master to Benvenuto Cellini), Piccinini, Romero, Negroli, and other art-workmen of Italy.

It is difficult to find any large collection of sketches of the old masters which does not exhibit at least two or three drawings of such objects, attributed to men such as Giulio Romano, Polidoro da Caravaggio, Primaticcio, Franco Bolognese, or Pellegrino Tibaldi. Many of the magnificent shields of *repoussé* work, covered with the richest damascening, such as that in possession of her Majesty the Queen, have been assigned to Benvenuto Cellini, but apparently on insufficient grounds; since it is not only probable that, had he executed such works, he would have made mention of them in his writings; but there is no reason for doubting that the workmen of Milan and Augsburg were equal to the production of any amount of exquisite manipulation, the designs being made for them, not only by artists of the highest eminence, but by others, such as the *petits maîtres*, whose attention was almost exclusively given to the composition of the art-manufactures of the period, on the acquisition of which the rich families of Nuremberg, Augsburg, Cologne, Italy, France, Saxony, and the Low Countries, lavished enormous sums. The celebrated shield belonging to her Majesty, to which we have alluded, is damascened with gold and silver, and formed one of the greatest ornaments, in its way, of the Manchester Exhibition. It has represented upon it, in compartments separated by terminal figures, scenes from the history of Julius Cæsar, each consisting of numerous figures in relief, of the most highly-finished execution. An inscription in Latin is damascened round the border. It would be impossible for any one but Vechte to excel the beauty of the workmanship.

The ornamental armour of Germany in the middle of the sixteenth century was characterized, in common with all the German work of the period, by a somewhat coarse, although elaborate reproduction of good Italian models, such as is presented to us in the highly interesting breastplate of the Elector Maurice of Saxony, in the collection of Mr. Magniac,

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which forms the subject of Plate No. XVI. This curious relic was pierced by the bullet which the Elector received at the battle of Sieverhausen, in the year 1553, and of which he died within two days. A flowing scroll, springing from and ending in Chimeras, after the manner of Giulio Romaano's favourite arabesques, covers the whole surface; and though well wrought in bold relief, the whole is scarcely worthy of the artist Negroli, by whom it is signed.

There is no doubt that the demand for engraved plates for printing from, shortly after the date of the discovery, by Maso Finiguerra, of the means by which impressions might be obtained, engrossed the attention of many artists, who but for that demand would doubtless have carried the art of Niello to a yet higher pitch than it had reached under the hands of the great Maso himself: but it must also be remembered, that the practice obtained, and the school of dexterous engravers formed in supplying that demand, provided, when it had in some degree abated, a number of artists fully competent to enrich with the most brilliant engraving the surfaces not only of arms and armour, but of silversmith's and goldsmith's work of every kind. It was in Germany, and especially at Nuremberg and Augsburg, that the engravers rendered the best service to art industry, since, while their prints served to supply the ornamental motives, subjects, and types for decoration, their able hands were also always ready to realize their designs with equal skill by means of the burin, scraper, and chisel. To the engravers it is that we are mainly indebted for the beauty of much of the inlaid ivory-work and marquetry, as well as for that of the fine corslets, swords, guns, pistols, and horse-trappings, which, in the period of the Renaissance, were frequently covered with the most graceful arabesques, engraved, and occasionally damascened. The good offices were reciprocal; for it is related of Lucas van Leyden, who practised his art in the year 1509, that he learnt the process of etching from an armourer who was in the habit of executing patterns upon cuirasses by the use of aqua-fortis. In Italy, France, Germany, and even England, the engravers speedily multiplied not only types of classical ornament for general application in the industrial arts, but designs, principally for precious Metal-Work, in which the best mode of making use of such arabesques and other patterns was satisfactorily developed. Especially noteworthy among such men were Martin Schongauer, Theodor de Bry, Etienne de l'Aulne, Gilles l'Egaré, Woeiriot, the Behams, Hoppfers, Altdorffer, Aldegräver, and Hollar. The latter was particularly useful in England in diffusing several of Holbein's beautiful designs for plate. About the year 1645 he engraved several plates of cups, &c. from drawings by that master preserved in the rich collection of the Earl of Arundel, as well as a most elaborate reproduction of a drawing, also in the Earl's possession, ascribed to Andrea Mantegna, and representing a splendid chalice.

The general use of gunpowder, both for muskets and pistols, involved the use of very thick and heavy armour. In 1562 carabineers were present at the battle of Dreux. Musketeers soon after came into vogue. The armourers sought to render armour impervious to ball; but its weight rendered it insupportable. At the commencement of the seventeenth century various parts were given up, until finally the cuirass alone was maintained. Round shields were used last at the siege of St. Jean d'Angely, 1621; and it is probable that the last suit of armour made in Europe was that presented by the Venetian republic, in 1668, to Louis XIV. In England the military defensive costume was ordered by Parliament (1662-1663) to be a back-piece, sword-proof; a breastplate and a hat, pistol-proof; but after the year 1690, no defensive metal armour, excepting the corslet of the Life Guards, was in general use.

In the "Archæologia," vol. xx., Sir S. Meyrick recounts the method of putting on armour. The knight in a leather dress began at his feet and clothed upward, commencing with—1. His sabatynes, or steel clogs; 2. The greaves, or shin-pieces; 3. The cuisses, or thigh-pieces; 4. The breech of mail; 5. The tuillettes, or pieces overlapping from the waist; 6. The cuirass; 7. The vambraces, the coverings for the arms; 8. The rere braces, or *arrière-bras*; 9. The gauntlets; 10. The dagger; 11. The short sword; then 12. The surcoat, or mantle; 13. The

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bassinet, or helmet; 14. The long sword; 15. The pennoncell held in the left hand; and last of all, 16. The shield. Our woodcut represents some of the elaborate equipments of the knight and his horse.

A few words upon arms and collections of arms must bring our present scanty notice to a close. From the East at an early period came, as we have seen, our first notions of plate ar-



*Group of a Sword belonging to Her Majesty, and a Stirrup and Horse's Bit to the Board of Ordnance.  
(The Collection of the Tower of London.)*

mour; and from the East, also, came all our best models of arms. The excellence of Damascus was but the echo of the processes of the Persian. From Damascus the Moors of Spain caught the infection, and Toledo made common in Europe the trenchant steel of the mediæval paladins. Ferrara at length became the great head-quarters of the sword, and ultimately of the pistol trade. The oldest manuscripts and material records assure us that the beautiful ornamental processes by which the Indian arms of the present day are enriched, are of at least as early date as those records themselves; and hence we may look with double interest at such exquisite objects as are engraved in Plate No. VII.; objects which are at once models for present imitation, and materials pointing out the source to which we must refer, if we would successfully trace the types of much that was most elegant in Byzantine, Mediæval, and Renaissance Metal-Work. The Venetian and Milanese designs for diaper and surface decoration were obviously founded upon oriental models; and it would require but little stretch of imagination to believe that the central shield in Plate VII.,—an Indian specimen of great beauty, in the possession of the Honourable East-India Company, had been wrought in the commencement of the sixteenth century at Venice or Milan. The same resemblance particularly holds good between the general character of the Indian axes or *marteaux de fer* of the present day, and those commonly used in Europe during the fifteenth and sixteenth centuries; of which class of arms beautiful examples have been engraved in Plate No. XIV., from the collections of the Earl of Cadogan, the Tower, and that formed by Sir Samuel Meyrick.

Despite the redoubtable character acquired by the scimitars of the Saracens in the Crusades, mediæval Europe remained generally faithful to the old Roman form of straight sword, which was occasionally, in the days of heavy plate armour, made two-handed, and of great strength and weight. The small sword or rapier, the basket-hilted broadsword, and the small daggers, which became popular in the era of the later Renaissance, were the weapons on which the largest amount of decoration was lavished. The cross and basket hilts were frequently pierced and carved out of solid steel, as in the beautiful examples belonging to her Majesty, engraved in Plate No. XVI., of which fig. 1 is supposed to have been chased by the celebrated Leigeber; and occasionally jewelled and enamelled in exquisite style, when got up for courtly ornament rather than use in the field or *duello*. The Manchester Collection is rich in fire-arms of every class; and in Plate No. XV. have been grouped some of the most perfect specimens. The gun in the centre of the plate is of noble design and execution; the maker's name engraved on the wheel lock is "Gio. Bat. Vis." It is dated 1596, and inscribed "Ran. Far. Dux." (Ranolpho Farnese); the arms are seven fleurs-de-lis

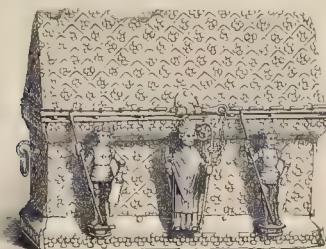
## ECCLESIASTICAL METAL-WORK.

in chief, and the motto, "Splendorem poscit ab usu;" at the bottom of the gun is engraved the word "Floret," identifying the work as Florentine. The pistols are of equal beauty; fig. 2, belonging to the Earl of Cadogan, bears the honoured name of Lazzarino Cominazzo, of whose handicraft it is well worthy; while fig. 3, belonging to her Majesty, is a fine specimen of oriental or Moorish manufacture, bearing the inscription, "Armangur."<sup>\*</sup>

### D.—ECCLESIASTICAL METAL-WORK.

From the earliest date of its receipt of the offerings of the faithful to the present time, the Roman Catholic Church has been the liberal patroness of skilled metal-workers. To give greater solemnity to her rites—to surround her shrines with magnificence—gold, silver, and bronze have ever been as freely lavished, as they were sedulously collected, by her. To write a history of Ecclesiastical Metal-Work would, therefore, be to write a history of the art under its most sumptuous aspect. No adequate idea even of such a history could be given in the limits assigned to the present essay; and we are, therefore, under the necessity of restricting our observations to a few remarks upon the various objects engraved, and a brief enumeration of the principal articles of church furniture and fitting usually selected for execution in metal. The altar itself was obviously amongst the earliest chosen, and no relics have been spared to us more magnificent than are some of the precious frontals. Those of Sant' Ambrogio at Milan, the Cathedral

at Basle, San Giacomo at Pistoja, San Giovanni Battista at Florence, and St. Mark at Venice, are of the highest value as monuments of Art. Next in importance to the altar itself come the great *châsses* or feretories, containing relics of saints and martyrs, and either placed within, upon, or above the altar. Of these the most important remaining are those of Cologne and Aix-la-Chapelle. The *châsse*, *coffre*, or *bahut*, as it was occasionally called in France, was made of all dimensions, from a size sufficiently large to contain the entire body of a saint, to one less than his little finger. Of these small ones our woodcut presents us with an agreeable specimen of which Mr. Henry Farrer is the



*Silver Reliquary, of good English Work, for the most part in repoussé. Belonging to H. Farrer, Esq.*

possessor. English objects of this character are rare, and this one is of singularly spirited and tasteful execution. The *châsse* not affording ready means of exhibiting relics to the devout, that want was supplied by another form of reliquary known as the monstrance, the hollow part of which was made of glass or crystal, so as to allow the fragments placed within them to be freely seen, and at the same time carefully protected. Of this class of objects, Plate No. I. fig. 1, belonging to Mr. Magniac, furnishes a noble example.

\* The Emperor Charles V. first collected armour as a connoisseur. His rare collection, originally commenced at the castle of Ambras, in the Tyrol, was much increased by the taste and liberality of his successor, Ferdinand. On the plunder by the French of the imperial collection subsequently formed at Vienna, the objects which had been deposited in the castle at Ambras were brought to the palace of the Little Belvedere, and incorporated with the remains of the imperial collection. Probably the most sumptuous specimen in the Ambras series is the body armour of Alessandro Farnese. The château of Wartburg, near Eisenach, as well as one at Erbach in the Odenwald, near Darmstadt, also contain many noble evidences of the splendour of the German nobles in matters of martial equipment; of which, indeed, the monument of Maximilian at Innspruck, and other effigies, together with the engravings of Burckmaier and Albert Dürer, would have preserved convincing demonstration, had all material evidence in the shape of the objects themselves disappeared. The other great European collections are those of the Zwinger Palace at Dresden; the Musée de l'Artillerie, and that of Prince Soltikoff, at Paris; the Tower of London; that of Goodrich Court, Herefordshire (the Meyrick); the Arsenal at Venice; and the Armeria Reale at Madrid. But little remains at the Vatican, and the suit worn by the Constable Bourbon at the sack of Rome is the only one in that collection of great historic interest.

## ECCLESIASTICAL METAL-WORK.

The accompanying woodcut of a relic preserved in silver filigree—probably a piece of the true cross—appears to be an example of a sacred ornament to be worn pendent from the neck.



*Silver Filigree Reliquary, said to have been dug up in the foundations of St. Paul's, London. Belonging to Lord Hastings.*

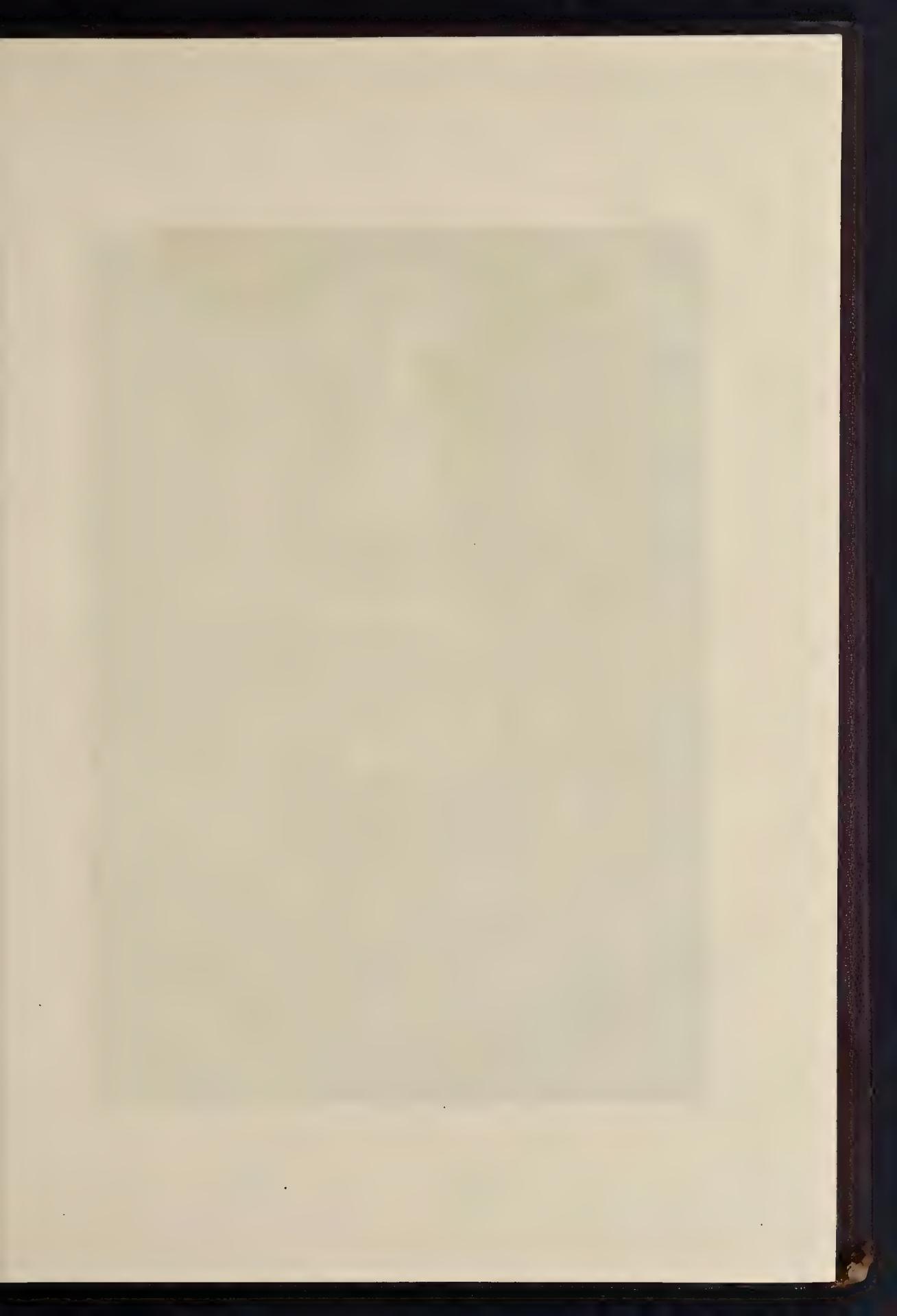
being known in the former country as a *custodia*, and in the latter as a *sacrament hauslein*. The wafer itself was kept in the *pyx* and *ciborium*—in the former, theoretically, before consecration, in the latter, after; practically, however, this distinction was seldom adhered to. The *ciborium* was somewhat like a chalice with a hinged and usually domical covering; while the *pyx* was sometimes made transparent and circular, with rays radiating from the circumference of the glass or crystal. It was more frequently, however, made either as a small round box with a conical top, or, very anciently, in the form of a dove. Of the two latter types several good examples were sent to Manchester; the finest enamelled dove having been purchased by Mr. Magniac at the De Bruge sale.

The use of the chalice and paten being retained in the reformed Church, they need no comment here; but that of the *ampulla* may be briefly alluded to. It served to contain the sacred oil, or chrism, for unction in baptism. A specimen of it, from the collection of the Rev. Walter Sneyd, is engraved on Plate No. I. fig. 2. The *burettes* were little cruets, made in pairs, to hold, the one the sacramental wine, and the other water for pouring over the hands of the priest officiating at mass. The *thurible* or *encensoir* was an elegant perforated box suspended from chains, by means of which it was so swung about as to cause it to give forth clouds of perfumed smoke. Graceful illustrations of the usual forms of the *thurible* are given in Plate I. Fig. 3, the property of the Rev. Dr. Rock, is a beautiful specimen of the thirteenth century. Fig. 4 was contributed by his Eminence Cardinal Wiseman, and is of later date.

Limits of space forbid our further dwelling upon Church furniture; although such interesting objects as the *flabella*, or *aspersionia*, the *stitule*, or buckets, the superaltars, the crosiers, paxes, precious mitres, and orfrays, episcopal and abbatial rings and seals, bookcovers, lecterns, grilles, doors, fonts, and other articles which have enlisted the noblest powers of Ecclesiastical Metal-Workers, still remain for investigation.

We cannot, however, conclude without the expression of a fervent hope that in these utilitarian days we may respect the beauty which decorated such objects, even though we may reject their employment as superstitious. Beauty, we must ever remember, is infinitely latitudinarian, and repudiating all class prejudices, seeks, in her noblest and most exalted applications, sympathies as wide and not less profound than those of charity herself.

M. DIGBY WYATT, ARCHITECT.







F. Walker Lith — F. Bedford, Plate

J. B. Warung, Direct<sup>r</sup>

ARMED & DRAILED

3

4

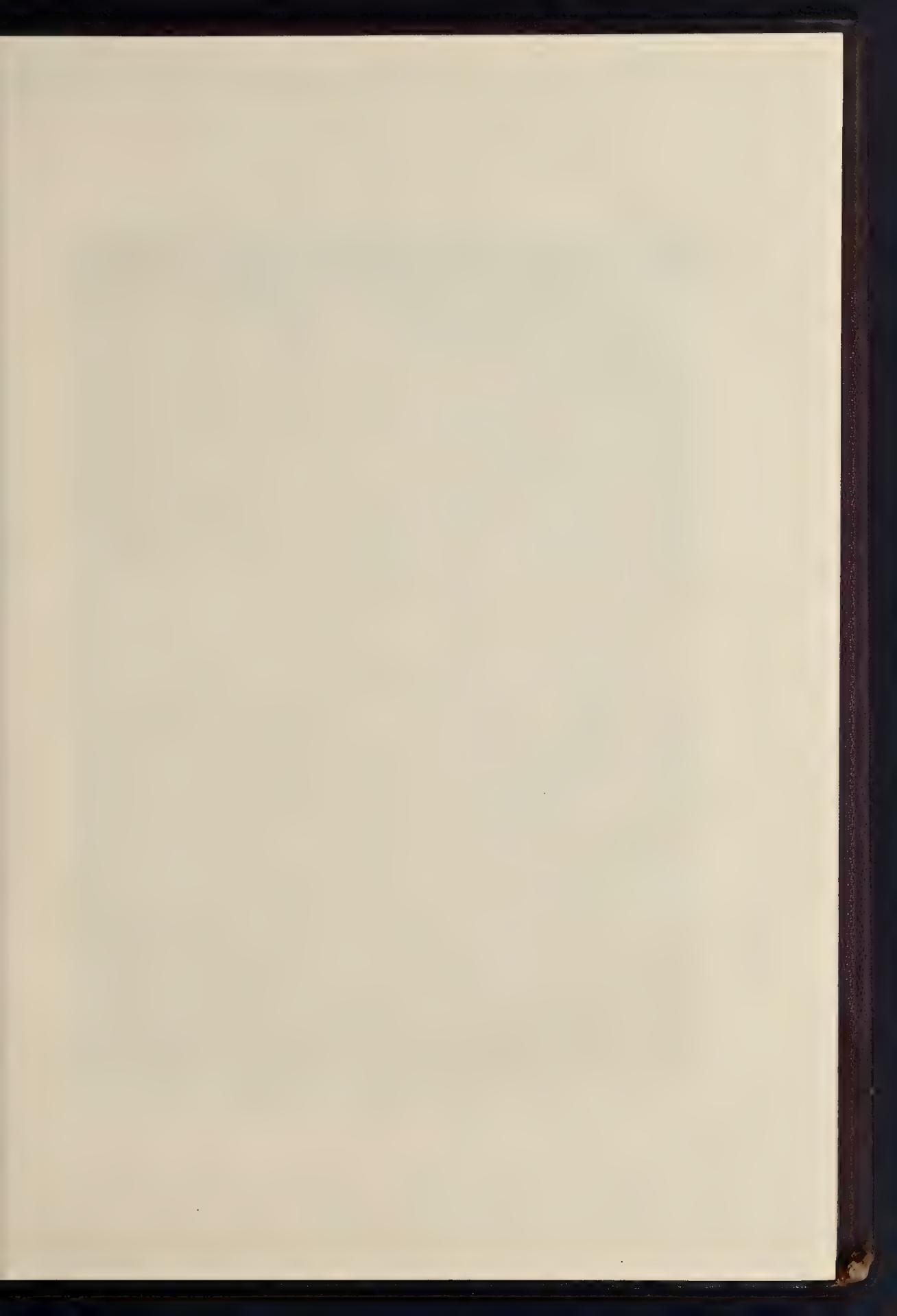
1

2

- 1 A SILVER-GILT MONSTRANCE THE PROPERTY OF HOLINGWORTH MAGNIAC ESQ<sup>RE</sup>
- 2 A CRYGMATORY
- 3 A THURIBLE
- 4 A SALT CELLAR
- 5 A THURIBLE

THE REV<sup>P</sup> WALTER FNEYD  
THE REV<sup>P</sup> WALTER FNEYD  
THE REV<sup>P</sup> WALTER FNEYD  
THE REV<sup>P</sup> WALTER FNEYD  
CARDINAL WYFMAN

















D. 1. 1. 1. 1. 1.

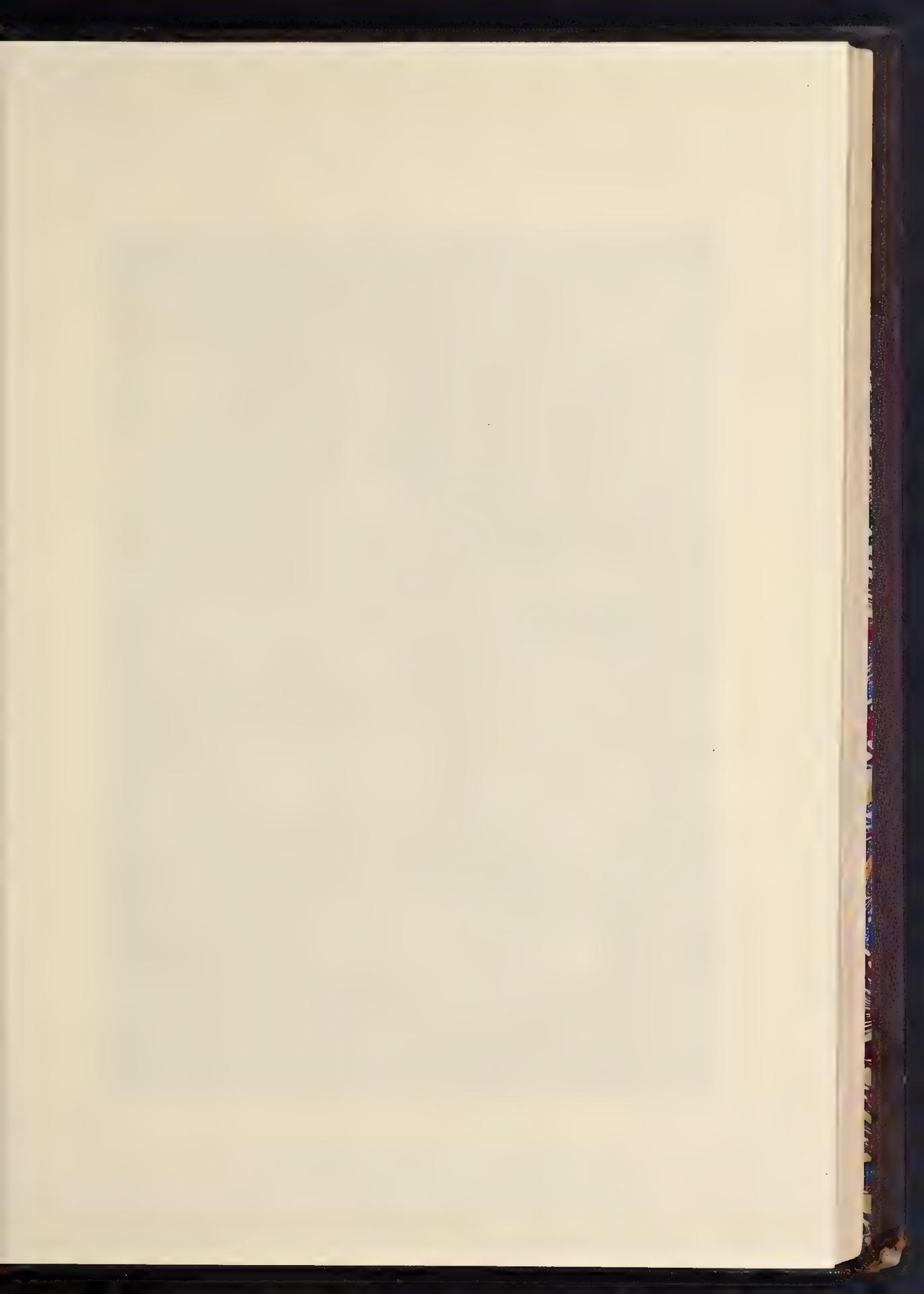
J. B. Waring, dire<sup>x</sup>

2

Day & Son, Luth<sup>rs</sup> to the Queen

1. AN ENGRAVED LATEA SILVER ITALIAN LATE 16<sup>th</sup> CENTURY SOULAGES COLLECTION
2. A DAMASCENED INKSTAND ITALIAN 16<sup>th</sup> CENTURY BELONGING TO G. STEDMAN, ESQ<sup>RS</sup>





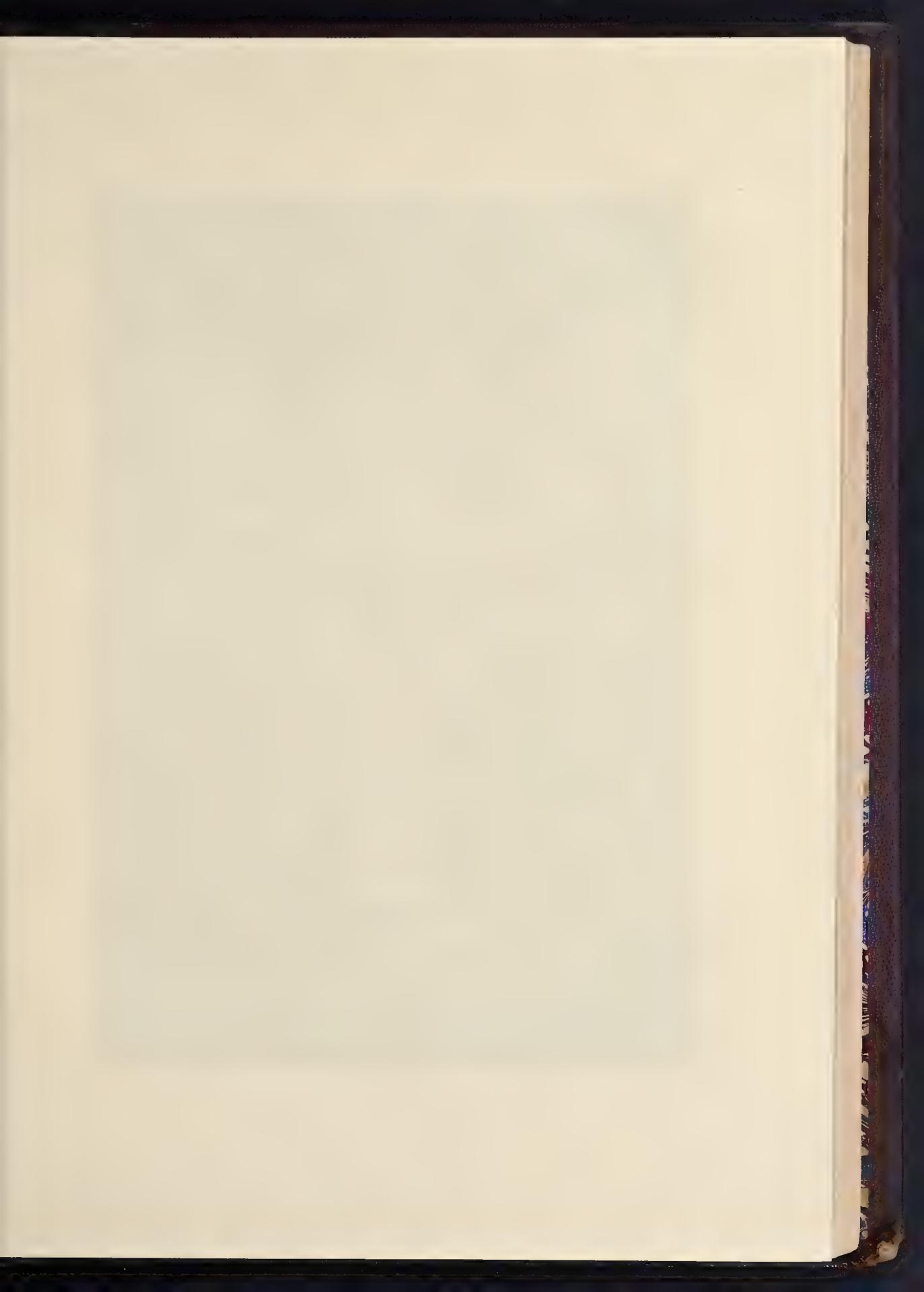




[3. A CLOCK VENETIAN WORK.]

GEORGE FIELD, ESQ.









E Walker Ltn — F Bedford Photo

J B Warming Direct

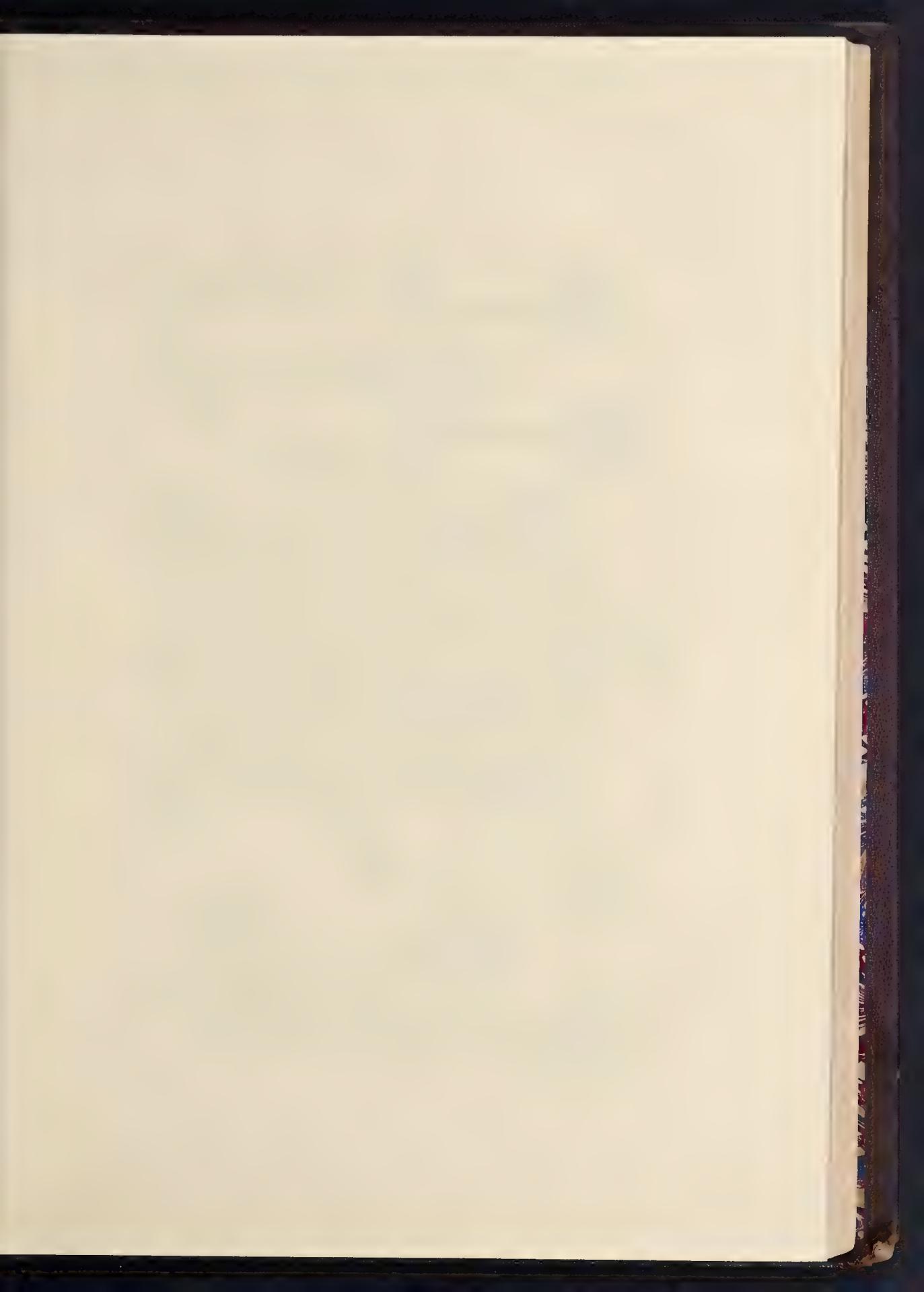
Day &amp; Son, Ltd, to the Queen

SILVER GILT CUP. (ITALIAN XV<sup>TH</sup> CENTURY)

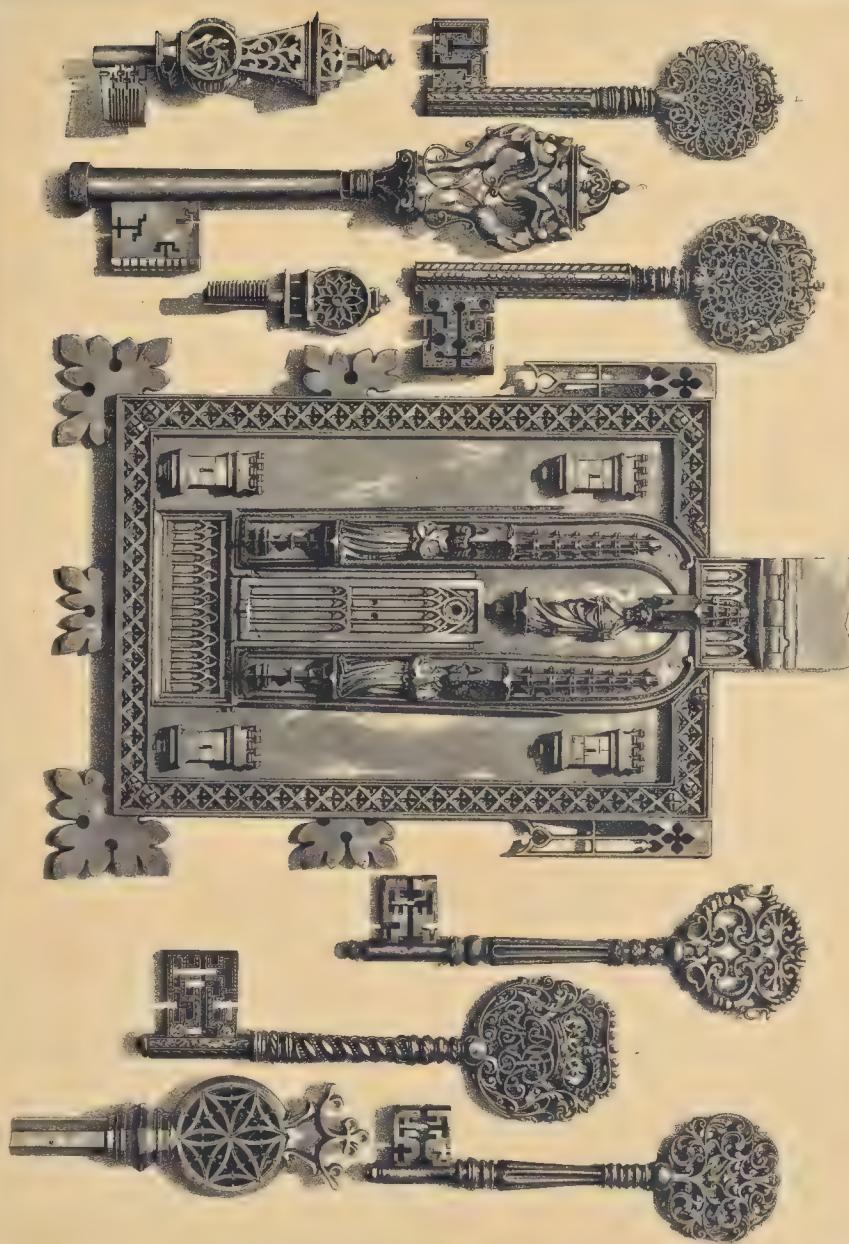
The property of

H R H THE EARL OF WARWICK, K. T.



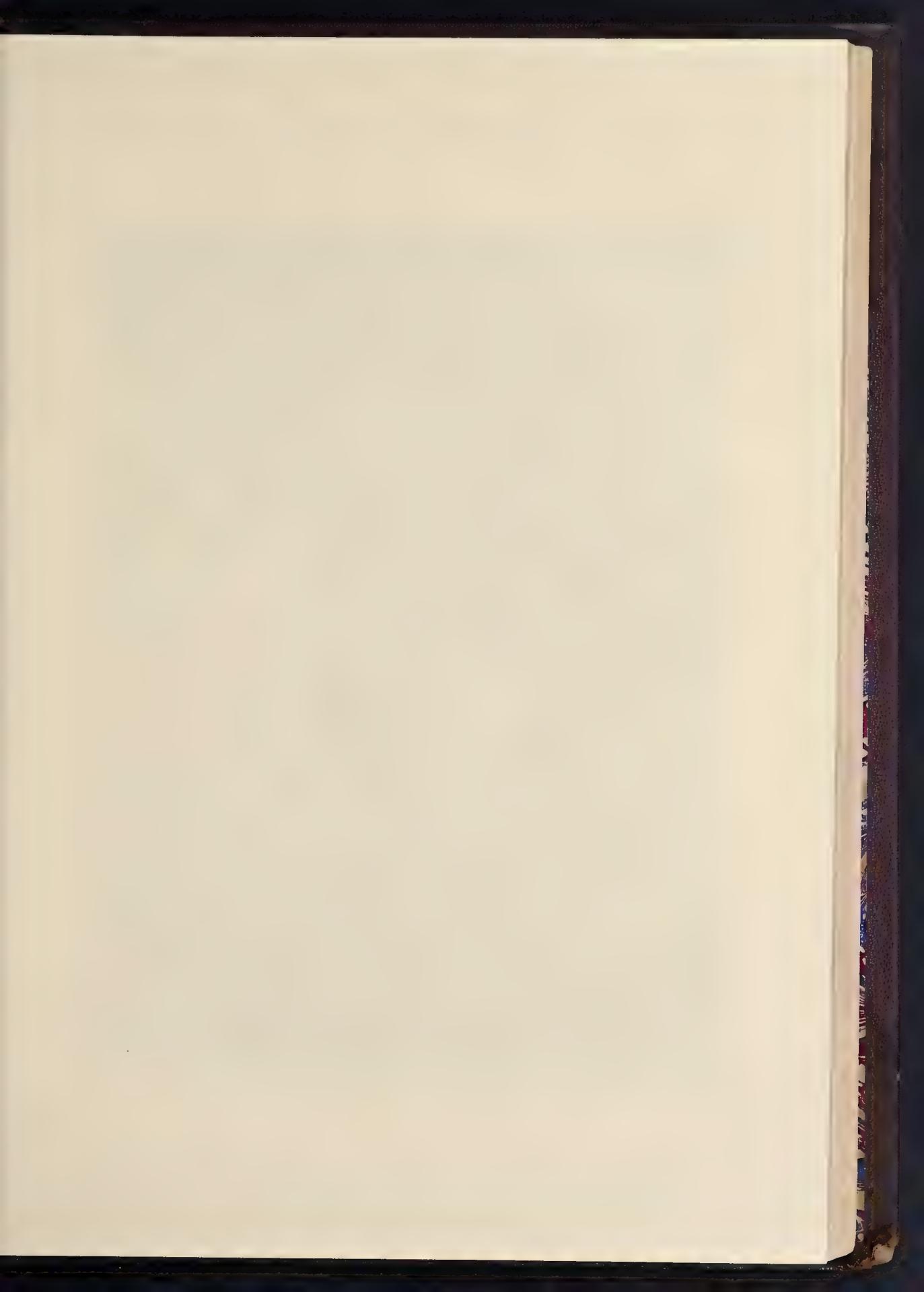






1 & 2. LOCK AND KEY BELONGING TO THE EARL OF WARWICK  
A KEY BELONGING TO H. MAGNAC ESQ.  
7 & 8. C. BRADBURY ESQ., MANCHESTER.—9. THE REV'D G. BRAKENRIDGE  
THE DUKE OF PORTLAND.—10. F. CHENEY ESQ.  
THE NORWICH MUSEUM.

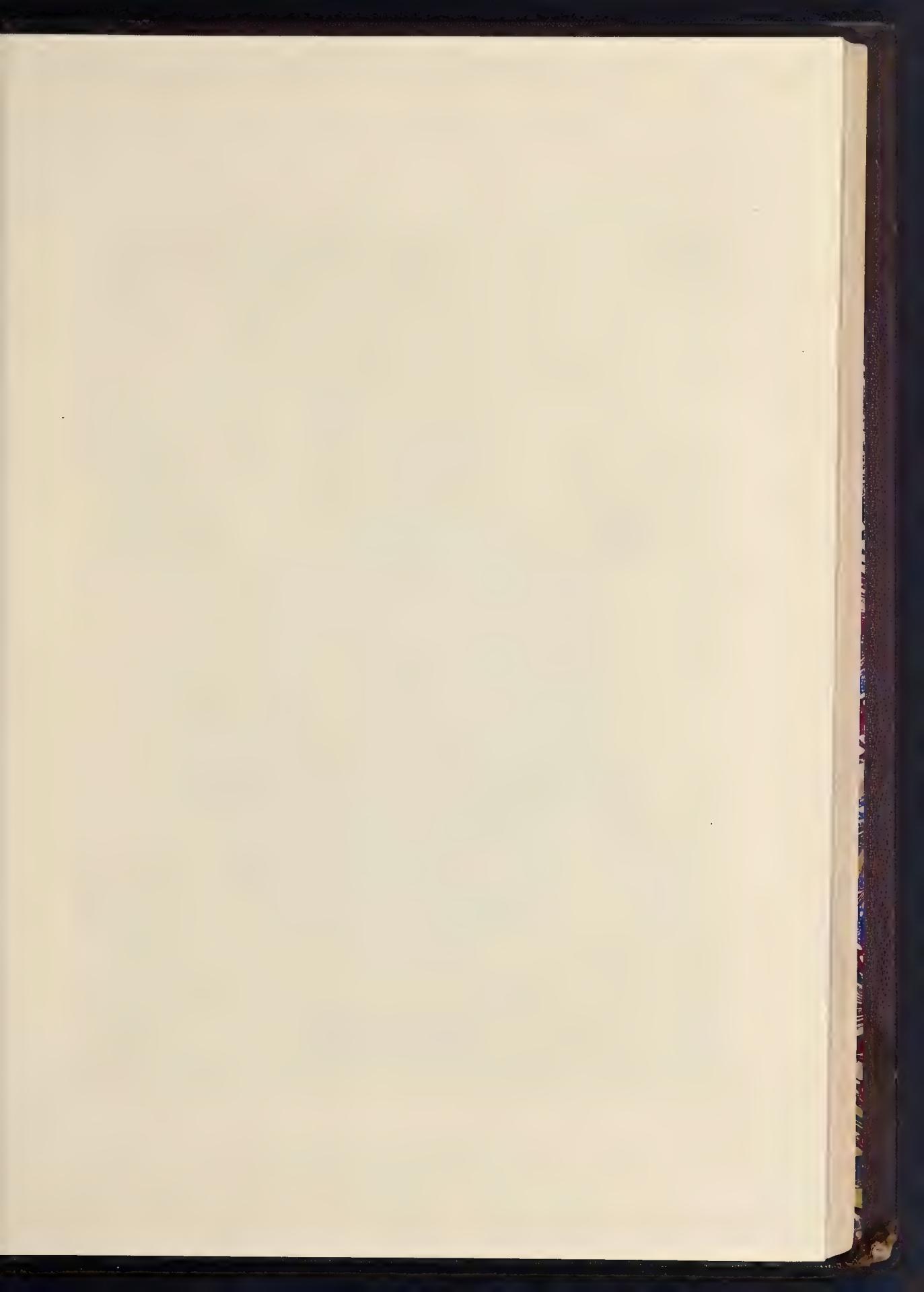








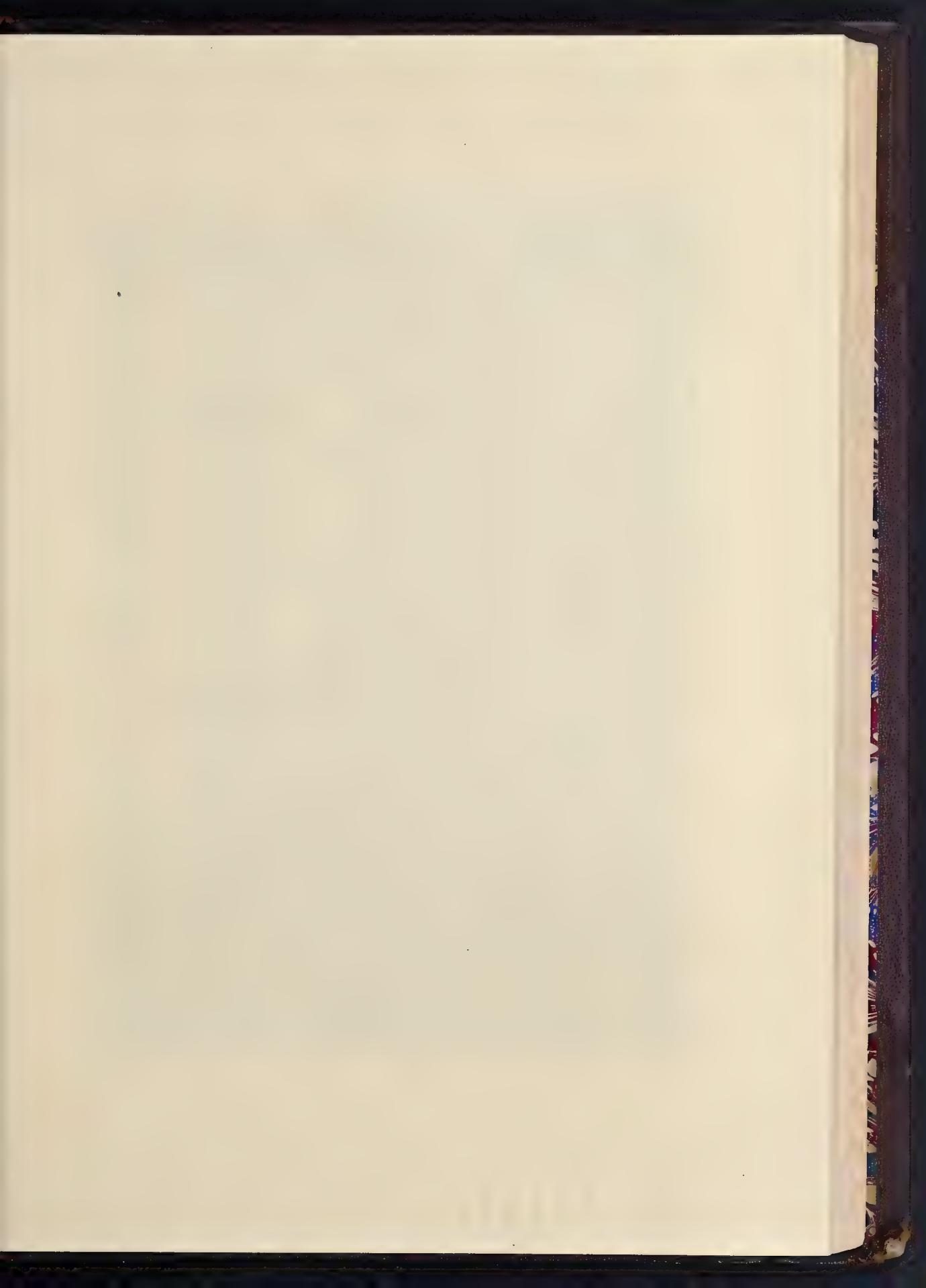
















F. Bedford Photo et Lith

J. B. Waring, Drawn<sup>1</sup>

3 2

1 A BRONZE CANDLESTICK

2 18-IN. LAMP

3 & 4 BRONZE LAMP AND

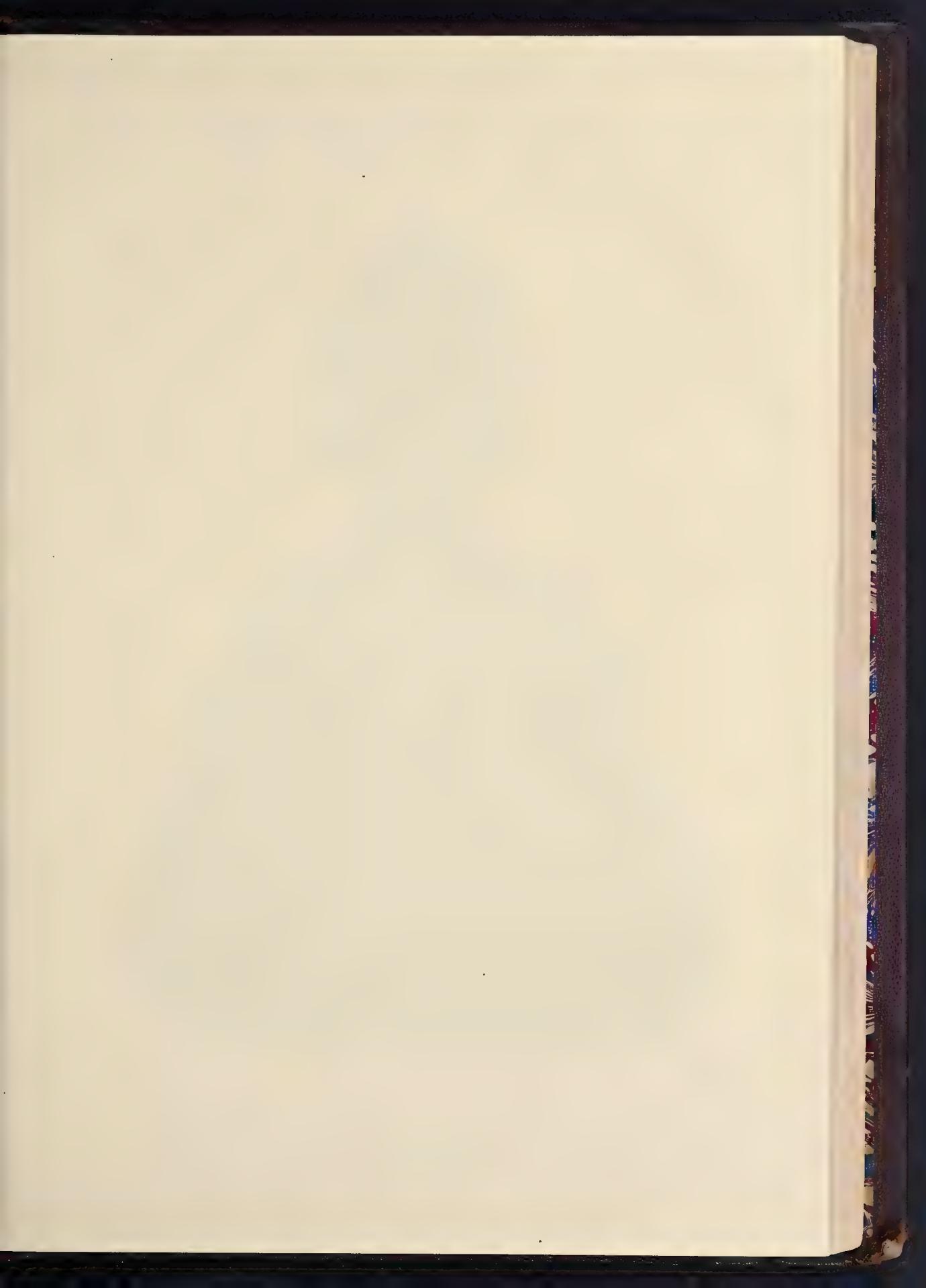
5 BRONZE LAMP

" J. ADINGTON

" THE SOULAGES COLLECTION

" THE A.









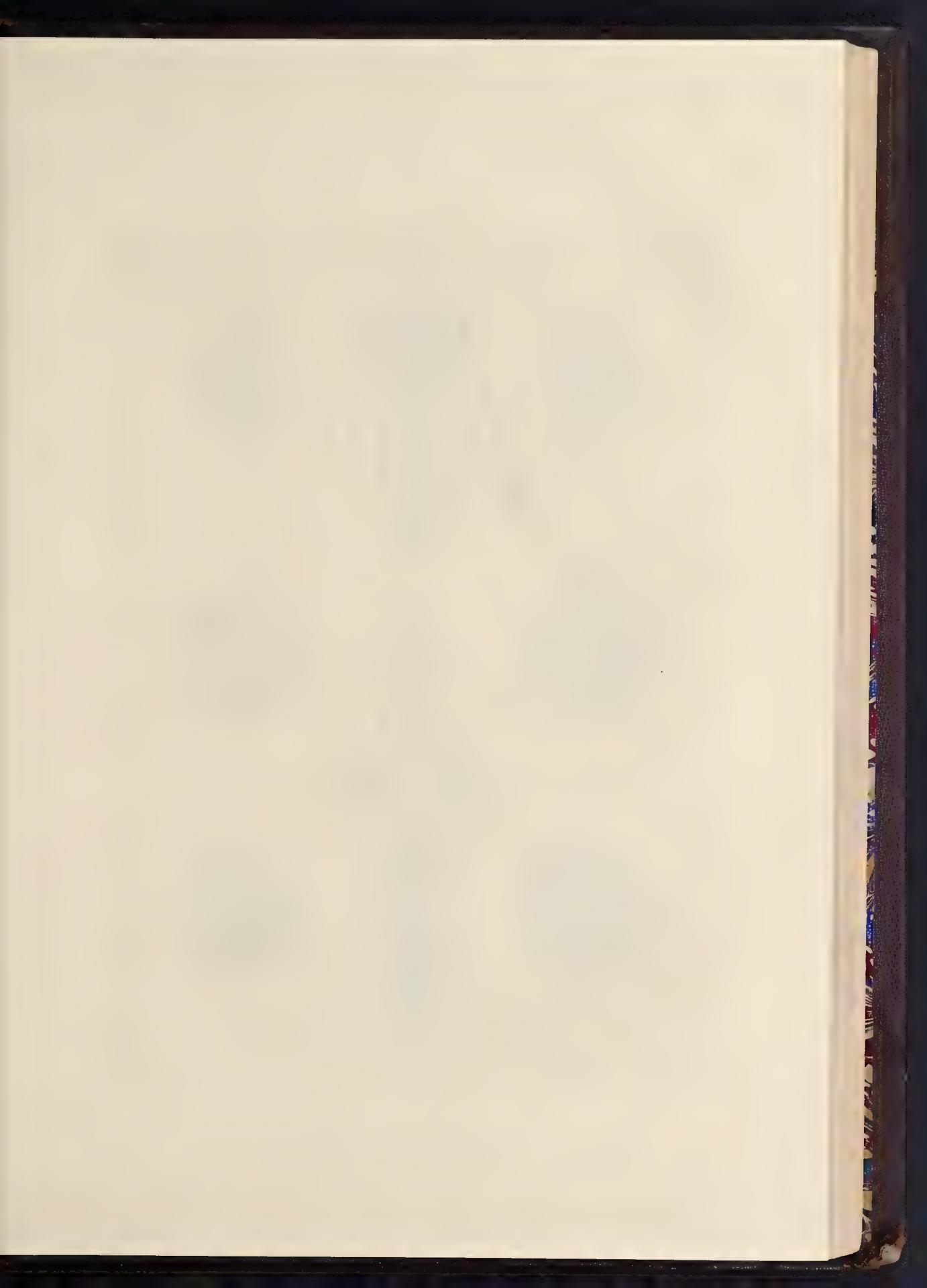
F. Bedford, Del et Lith.

J. B. Warung, Direct<sup>or</sup>

132

AN ITALIAN DEMI SUIT OF CHASED AND DAMASCENED ARMOR, (1530-40),  
KNOWN AS THAT OF ALFONSO DUKE OF FERRARA  
FROM THE MEYRICK COLLECTION





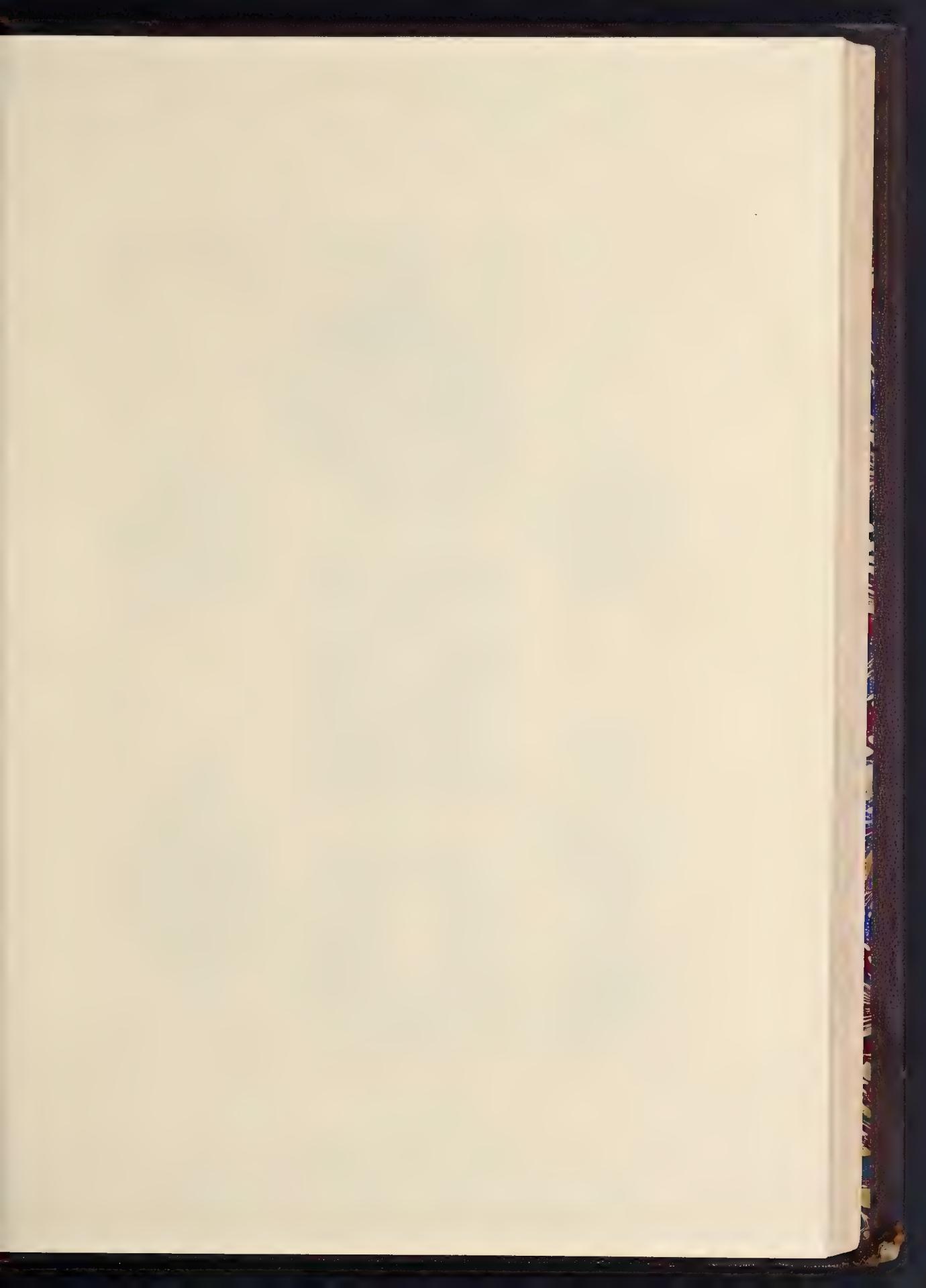




J. B. Waring Direct<sup>l</sup>

J. B. Waring Direct<sup>l</sup>  
345 & 355 NEW BOND STREET  
LONDON, W.  
S. H. & J. MAYER, 10, NEW BOND STREET  
S. A. VINCENT, 10, NEW BOND STREET





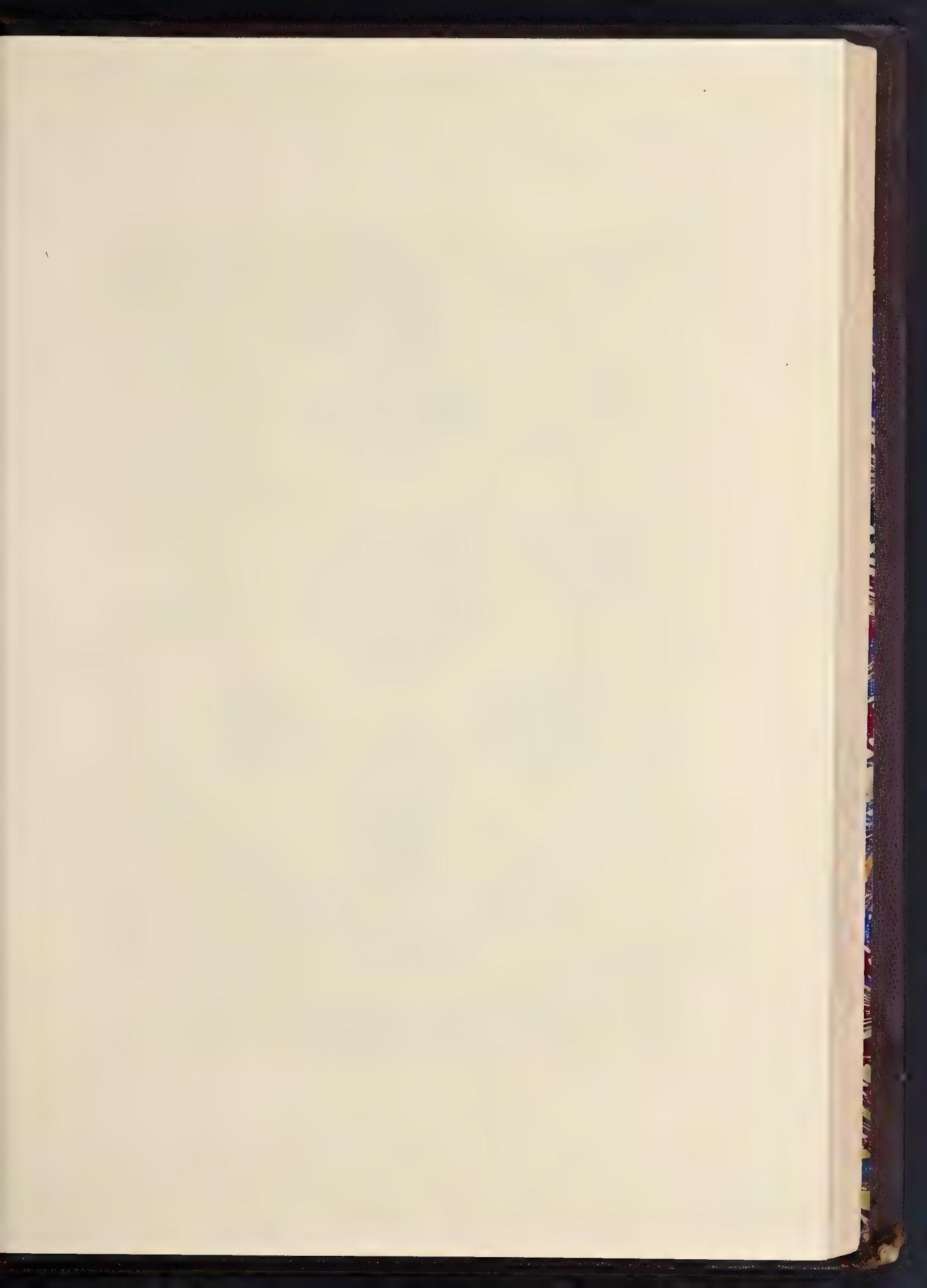




J. B. Waring, Duxbury

1. THE ST GEORGE, SAID TO HAVE BELONGED TO SIR THOMAS MORE. THE PROPERTY OF STONYHURST COLLEGE.  
2. A PENDANT, BELONGING TO LADY DE VŒUX.  
3&5. " " J. MAYER, ESQ.  
4. AN ENAMELLED BOOK COVER BELONGING TO SIR P. M. DE GREY EGERTON, BART.  
6&7. EXHIBITED BY MESS<sup>ES</sup> HUNI & ROSKELL.









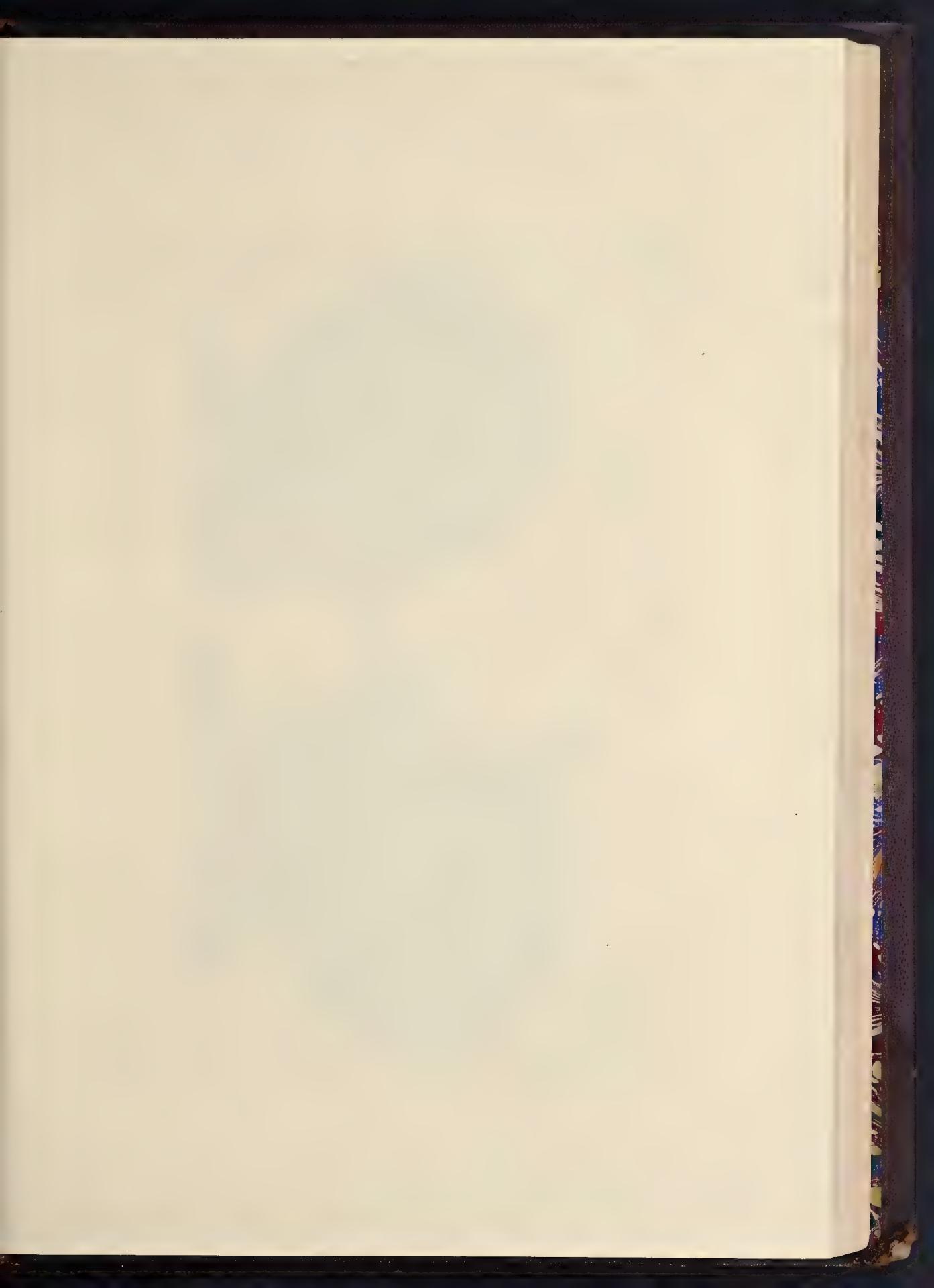
F. Bedford, Del et Lath

J. B. Waring, Direct<sup>r</sup>

124. 125. 126. 127.

MUSEUM OF ASIAN JEWELRY  
EXCEMPT ALL PROPERTY OF THE HON. MR. NEID  
THE REST BEING INDIAN THE PROPERTY OF THE HON. EAST INDIA COMPANY

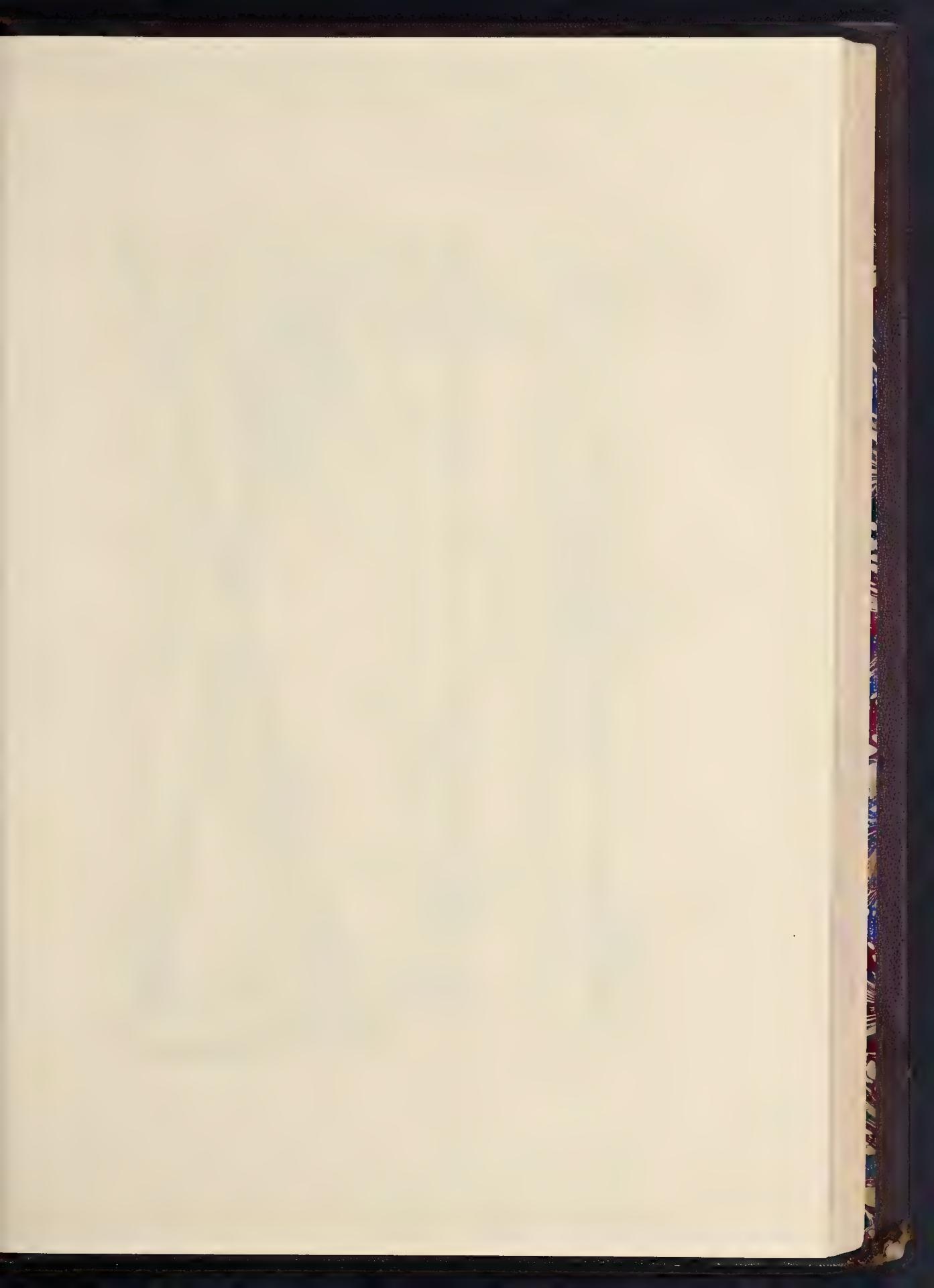










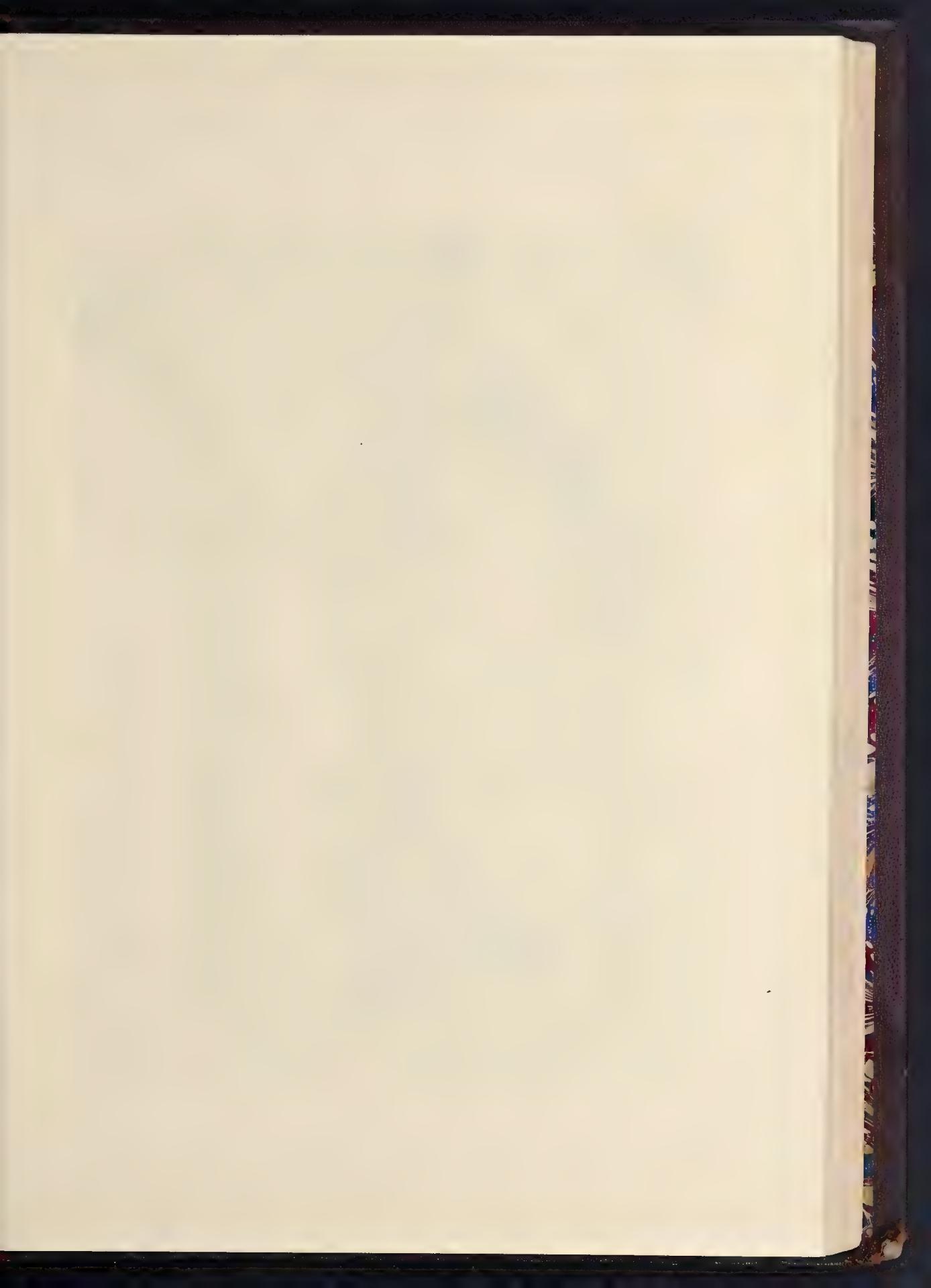






1 & 3. WALKING STICKS FROM THE COLLECTION OF THE EARL OF SALISBURY.  
2. THE PROSPECTUS OF THE EARL OF SALISBURY.  
4. FROM THE MEYRICK COLLECTION.



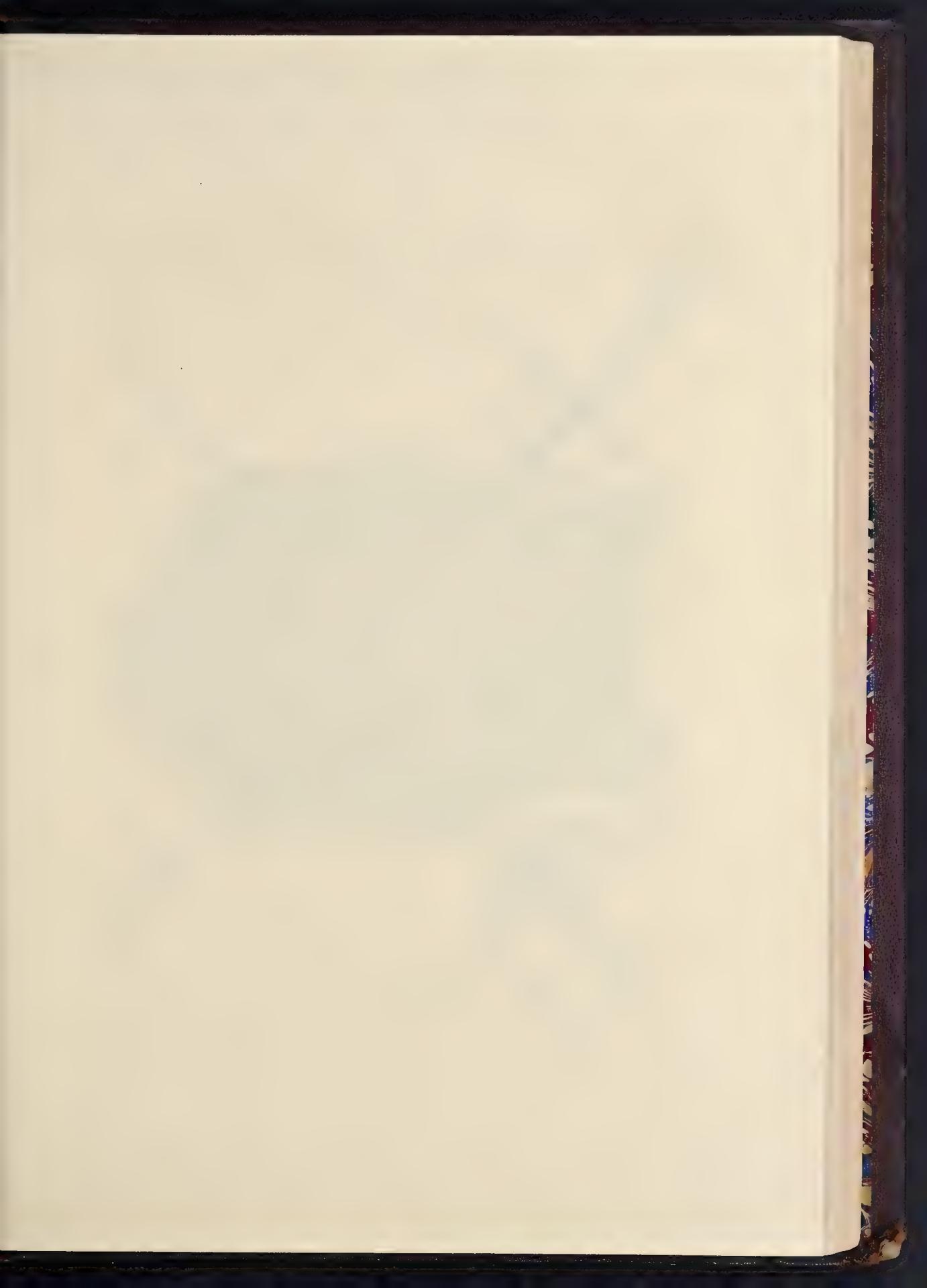




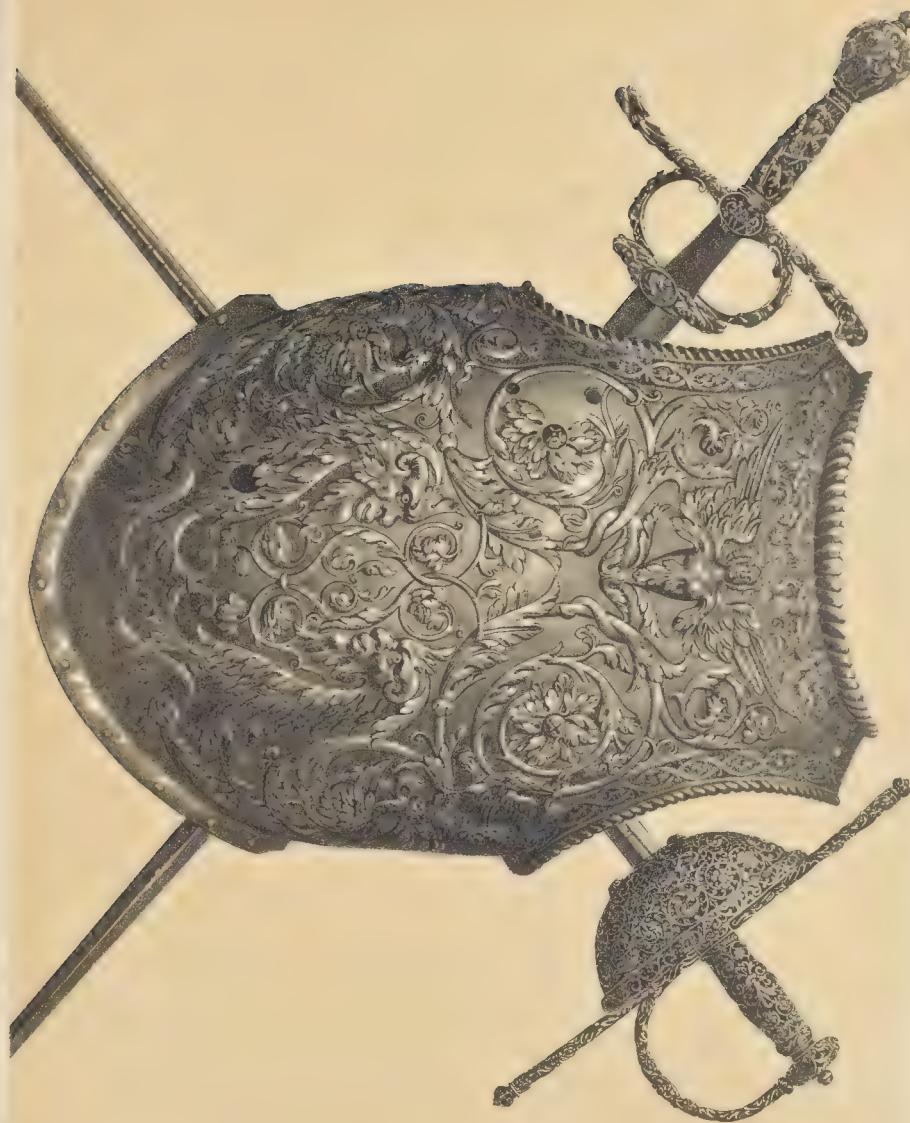
A PISTOL MADE FOR THE ROYAL COLLEGE OF THE LAW, IN AN ITALIAN MANUFACTORY.













## TEXTILE ART.

IN addition to the many-coloured fabrics produced by the ordinary loom, there are two branches of Textile Art which require especial notice; namely, Embroidered fabrics and Tapestries. Embroidery may be described as consisting of ornamental patterns worked by the needle upon any plain fabric, whether of cotton, linen, silk or velvet; or, when so worked upon one fabric, such as linen, attached, by the process termed *appliquéd*, to a richer material or ground, such as velvet. Coloured silks, gold and silver thread, pearls and other gems are employed in great variety and with the richest effect, in the production of embroidery. In tapestry, on the contrary, the coloured design forms a part of the fabric itself, and is produced by an ingenious process, partly mechanical and partly manipulatory, which was, perhaps, carried to its greatest perfection in the tapestry works of Arras.

We need hardly say that embroidery, or ornamental needlework, is one of the oldest of the arts, and there is reason to believe that tapestry was also made at a remote period of antiquity. In the Middle Ages, patterns and subjects of the same kinds were worked for mural decorations by both processes, and the terms embroidery and tapestry have been sometimes rather indiscriminately applied. The so-called "Bayeux Tapestry," for example, is strictly a specimen of embroidery, the subject being entirely worked upon a plain ground by the needle.

We turn involuntarily to the sacred writings for the earliest notices of these arts. The "coat of many colours" which Jacob gave to the son whom he loved "more than all his children, because he was the son of his old age," may have derived its description from the labours of either the embroiderer or the weaver, or it may have consisted of pieces of differently coloured fabrics united by the needle. Our first distinct notice of embroidery occurs in reference to the erection of the Tabernacle in the wilderness, and, as we are expressly told that Moses was "skilled in all the learning of the Egyptians," there can be no doubt that the Jews derived their knowledge of this, as of other arts, from the land of their captivity. The "fine linen of Egypt" is a familiar expression in Holy Writ, and "fine linen, with broidered work from Egypt," is mentioned by Ezekiel. Sir Gardiner Wilkinson informs us that "many of the Egyptian stuffs presented various patterns worked in colours by the loom, independent of those produced by the dyeing or printing process; and so richly composed, that Martial says they vied with the Babylonian cloths embroidered with the needle." He adds, that "the art of embroidery was commonly practised in Egypt, and the Hebrews on leaving the country took advantage of the knowledge they had acquired to make the rich hangings and fabrics, described by Moses, for the tabernacle and the garments of

## TEXTILE ART.

Aaron.”\* These works were doubtless the most magnificent which the artists of the period could produce; and they are described in the book of Exodus as the productions of “the cunning workman, and of the embroiderer in blue and in purple, in scarlet and in fine linen, and of the weaver;” and Aholiab, who, with Bezaleel, was called by the Lord to this work, is described as of the tribe of Dan, and as “an embroiderer” in these materials. The ephod and other vestments of Aaron and his fellow-priests are enumerated in a manner which leaves it doubtful whether weaving or embroidery had the larger share in their decoration, though no doubt the skill of Aholiab was fully exercised. In one passage we are told that “they did beat the gold into thin plates, and cut it into wires, to work it in the blue, and in the purple, and in the scarlet, and in the fine linen;”† and Sir G. Wilkinson considers that the gold thread so used was “beaten out with the hammer and afterwards rounded.” This opinion is, however, questioned by M. Achille Jubinal, in his valuable “Recherches sur l’Usage et l’Origine des Tapisseries,” who supposes that the gold was used in the form of fine-drawn wires, flattened and wound round threads in the manner of modern gold thread. Sir G. Wilkinson remarks, that “as no mention of silver stuffs occurs in the writings of ancient authors, it has been supposed that their introduction was of late date. It was, however, known in Egypt about 3,300 years ago, being found at Thebes at the time of the third Thothmes; and it was probably known and used nearly as soon as gold, which we find attached to rings bearing the name of Osirtasen I., who lived more than 600 years earlier.”

The mother of Sisera, expecting the return of her son from victory, exclaims, “Have they not divided the prey to Sisera; a prey of divers colours, a prey of divers colours in needlework; of divers colours of needlework on both sides, meet for the necks of them that take the spoil?” a proof at once of the ancient practice of the art, and of the estimation in which it was held. And we find that Tamar, the sister of Absalom, had “a garment of divers colours upon her; for with such robes were the king’s daughters, that were virgins, appalled,” though we are not told by what process the “divers colours,” so highly prized, were obtained.

The interesting account of the erection of the Temple of Solomon has scarcely any reference to textile fabrics; but we are told that “he made the veil of blue, and purple, and crimson, and fine linen, and wrought cherubims therein.” And in the description of his wealth and glory, we find that he had “horses brought from out of Egypt, and linen yarn; and the merchants received the linen yarn at a price.”‡

The art of embroidery appears to have been practised in Assyria as early as in Egypt, and was not only carried to great perfection in that region, but was probably introduced from thence into India, where to this day the Mahomedans embroider with consummate skill and taste the fabrics woven by the Hindoos. Dr. Royle describes the Babylonian stuffs as being “adorned both with gold and variously coloured figures. The peacock’s tail,” he says, “is compared to a figured Babylonicum enriched with gold.” “Who,” exclaims the prophet Isaiah, “who is this that cometh from Edom, with dyed garments from Bozrah; this that is glorious in his apparel?” It is ingeniously conjectured by Gottfried Semper (in an “Essay on the Four Elements of Architecture,” 1852,) that the art of the Assyrian sculptor had its origin in the embroidered work of the country; and he refers to the peculiar interlacings, knots, and similar patterns in Assyrian architecture, in support of his opinion. The costume of the kings, priests, and warriors, so vividly represented in the sculptures now brought to

\* “Popular Account of the Egyptians,” 12mo. 1854, p. 81.

† Exodus, xxxiv. 3.

‡ In the Psalms of David and in the Song of Solomon we find mentioned garments “smelling of myrrh, aloes, and cassia;” and others resembling “the smell of Lebanon.”

## TEXTILE ART.

light, affords abundant evidence of the extent to which this kind of ornament was carried in Assyria. As already mentioned, Martial compares the woven fabrics of Egypt with the "embroidered" work of Babylon; but Pliny (Hist. Nat. ch. xlvi.) would lead us to suppose that the famous textures of the latter city were the products of the loom. His translator, Holland, thus quaintly renders him:—"As for embroderie it selfe and needleworke, it was the Phrygians' invention, and hereupon embroderers in Latine bee called *Phrygionis*. In Babylon they used much to weave their cloth of divers colours, and this was a great wearing among them, and clothes so wrought were called *Babylonica*. Metellus Scipio, among other challenges and imputations laid against Capito, reproached and accused him for this—that his hangings and furniture of his dining-chamber, being Babylonian work, or cloth of Arras,\* were sold for 800,000 sesterces; and such like of late daies stood Prince Nero in 400,000 sesterces."

The golden tissues of Persepolis are alluded to by Diodorus Siculus, Virgil, and Heliodorus; and the magnificence of Tyre is described by Ezekiel in the words, "Syria was thy merchant by reason of the multitude of the wares of thy making: they occupied in thy fairs with emeralds, purple and broidered work, and fine linen, and coral, and agate." And in the same prophet we read, "Thy raiment was of fine linen, and silk, and broidered work." "Fine linen with broidered work from Egypt was that which thou spreadest forth to be thy sail."

It is clear from Homer that the Grecian ladies were skilled and industrious in the use of the needle. On the departure of Ulysses for Ilium, Penelope is described as throwing over him an upper garment, broidered in gold, on which were represented the incidents of the chase.† The tunic or under-garment of the Greeks was frequently adorned with sprigs, spots, stars, stripes, zigzag, and other devices worked with the needle, and with borders of more elaborate patterns; and the *peplum*, or outer garment, had also a rich border. From the remains of ancient statues and paintings, Mr. Hope infers that the Grecian costume was "gaudy in its colours and studed in its designs."‡

The most characteristic portion of Roman costume was the *toga*, which was originally worn by the Etruscans, and was generally made from wool. The *toga prætexta* worn by priests and magistrates, had a purple§ border, the *trabea* was a *toga* striped with blue throughout, and the *toga* worn by heroes in their triumphal processions was entirely of purple, to which an embroidery of gold was afterwards added.

The translator of Pliny, already quoted, says that "in the later time of Augustus Cæsar they began at Rome to use their gownes of cloth shorne, as also with a curled nap. As for those robes which are called *crebrae* and *papaveratae*, wrought thicke with flowre worke, resembling poppies, or pressed even and smooth, they be of greater antiquitie; for even in the time of Lucullus the poet, Torquatus was noted and reproved for wearing them. The long robes embroidered before, called *prætextæ*, were devised first by the Tuscanes. The *trabeæ* were roiall robes, and I find that kings and princes only ware them. In Homer's time also they used garments embroidered with imagerie and flowre worke; and from thence came the triumphant robes. King Attalus was the first that devised cloth of gold; and thence come such clothes to be called *Attalica*. To weave cloth of tissue with twisted threedes both in woofe and warpe, and the same of sundrie colours, was the invention of Alexandria, and such clothes and garments were named *polymita*. The embroidered long

\* The cloth of Arras was, of course, unknown to Pliny, and the use of the term by his translator is analogous to the employment of the words "embroidery" and "tapestry" by the translators of the Bible, who used the language of their own times to convey the best idea of the original text.

† "Odyssey," book xvii. line 225.

‡ "Costume of the Ancients." 4to. 1809.

§ "The hue denominated purple by the ancients seems to have run through all the various shades of colour intervening between scarlet, crimson, and the deep blue called purple at the present day."—*Hope*, vol. i. p. 44.

## TEXTILE ART.

robes of Servius Tullus, wherewith he covered and arrayed all over the image of Fortune, by him dedicated, remained whole and sound unto the end of Sejanus. And a wonder it was they neither fell from the image, nor were moth-eaten in 560 yeeres."\*

The garment of Agrippina and the tunic of Heliogabalus appear to have consisted entirely of gold thread, without any woollen or linen ground; and the tunic of Tarquinius Priscus, mentioned by Verrius, was probably of the same material.

The paintings and mosaics of Herculaneum and Pompeii furnish numerous illustrations of costume, from which it is evident that in the prosperity of those cities the art under consideration was practised with great taste and ability. It was not, however, until the Lower Empire that embroidery was brought (under the patronage of the Emperor Constantine) to the highest degree of perfection which it attained in ancient times, and which, indeed, has since been scarcely surpassed. Mr. M. Digby Wyatt† refers to the encouragement which embroidery received from the taste for barbaric splendour and personal adornment in which the founder of the Greek empire so largely indulged. He states that, "in the earliest diptychs we find indications of embroidery on portions of the garments represented in the consular portraits. The most ancient manuscripts and mosaics afford still clearer evidence as to the early developed partiality of the Greeks for similar rich decorations. Their intercourse with Persia and the East no doubt fostered this taste; since the inhabitants of those regions had long been famed for the magnificence of their costume, and the skill with which their precious cloths and hangings were executed in the loom and adorned by the needle. It is reasonable, therefore, to find in the earliest representations of Greek embroidery an ornamental character; and in proportion as the power of the Saracenic races increased, so do we more and more clearly recognize the influence of the arts of design which they practised reacting upon the Byzantines, from whom the first and leading elements of these arts had been derived." The same author notices the fact, that the artists of Byzantium retained a practice of their classic ancestors, in embroidering inscriptions on the hems of their garments; a practice which was denounced by St. Asterius: but the taste for sumptuous decoration was too deeply implanted to be eradicated by any such devout appeals.‡

The vestments of the priests of the Greek Church afforded an abundant field for the exercise of the embroiderer's art; and not content with the legitimate effects of woven materials and gold thread, the Byzantine artists added precious gems to the decoration of their robes. Thus, Leo IV., who became Pope in the year 847, presented to the altar of his church a veil woven with gold, and glittering all over with pearls. So many instances, indeed, of this practice are on record, that, bearing in mind the accurate description by Theophilus,§ of the processes of making false jewels, and the facilities afforded for such processes by the extensive manufacture of glass for mosaics, Mr. Wyatt is of opinion that it is only reasonable to assume that many of the so-called jewels were not in fact real gems, but imitations.

The magnificence of Greek embroidery is strikingly illustrated by the celebrated Dalmatica, called the "Cappa di San Leone," which is the only perfect specimen of the work of this period known to exist. This interesting relic is preserved in the sacristy of St. Peter's at

\* Pliny's "Nat. Hist." by Holland, book viii. c. 48, p. 288.

† "Industrial Arts of the Nineteenth Century," folio, 1852, lxx. cxiii.

‡ At this period "all classes sought with avidity the richest fabrics and the most precious furniture. Silks were woven and embroidered with the greatest variety of designs. Flowers, animals, birds, with incidents from the life of Christ, &c., were depicted upon the most costly stuffs. St. Asterius describes the tunics and mantles then in use as being covered with a profusion of figures; amounting in one instance to as many as 600,—a degree of prodigality and luxury which caused him to exclaim, that 'the dresses of the effeminate Christians were painted like the walls of their houses.' St. John Chrysostom says, that in his time all admiration was reserved for the goldsmiths and the weavers"—*Ibid.*

§ "Schedula diversarum Artium."

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Rome, and "is said to have been embroidered at Constantinople for the coronation of Charlemagne as Emperor of the West, but fixed by German criticism as a production of the twelfth or early part of the thirteenth century."\* It is described by the Rev. Mr. Hartshorne† as follows:—"The work is laid upon a foundation of deep-blue silk, having four different subjects, on the shoulders, behind, and in front, exhibiting, although taken from different actions, the glorification of the body of our Lord. The whole has been carefully wrought with gold tambour and silk, and the numerous figures, as many as fifty-four, surrounding the Redeemer, who sits enthroned on a rainbow in the centre, display simplicity and gracefulness of design. The field of the vestment is powdered with flowers and crosses of gold and silver, having the bottom enriched with a running floriated pattern. It has also a representation of Paradise, wherein the flowers, carried by tigers, are of emerald green, turquoise blue, and flame-colour. Crosses of silver, cantoned with tears of gold, and of gold cantoned with tears of silver alternately, are inserted in the flowing foliage at the edge. Other crosses within circles are also placed after the same rule; when of gold in medallions of silver, and when of silver in the reverse order."

"I do not apprehend," says Lord Lindsay, "your being disappointed with the *Dalmatica di San Leone*, or your dissenting from my conclusion that a master—a Michael Angelo I would almost say—then flourished at Byzantium. It was in this *dalmatica*, then *semée* all over with pearls and glittering with freshness, that *Cola di Rienzi* robed himself, over his armour, in the sacristy of St. Peter's, and thence ascended to the palace of the Popes after the manner of the Cæsars, with sounding trumpets and his horsemen following him, his truncheon in his hand, and his crown on his head, '*terribile e fantastice*,' as his biographer describes him—to wait upon the legate;" and the author adds that this splendid work has been worn at various times by the emperors when serving as deacons at the Pope's altar during their coronation mass.

The general character of Byzantine embroidery was reproduced in the mosaics used in the architecture of the period, and which are familiar to the public by the many valuable illustrations published within the last few years. Combats of animals, strangely-formed birds, clustered pomegranates, and similar devices, were amongst the favourite objects represented.

M. Potier, in a learned essay prefixed to Willemin's "Monumens Inédits," considers that, through the medium of the Venetians, the textile fabrics of Constantinople were so largely exported, that they constituted the material for the more valuable garments of the higher classes throughout the whole of Europe; and it is evident from the pictures of the early Siennese, Neapolitan, and Venetian schools, that the Greek embroideries were generally adopted for the edgings of robes and vestments in the Italian church. M. Potier particularly notices the introduction of the art amongst the Saracenic inhabitants of Sicily about the middle of the twelfth century, and the peculiar character which it there assumed. The remains of the actual robes of Roger I., Arrigo VI., Arrigo VII., and Costanza II., kings of Sicily, have been discovered on opening their tombs; and some of them are delineated by M. Girault de Prangey in his "Essai sur l'Architecture des Maures et Arabes en Espagne, en Sicile, et en Barbarie" (Paris, 1841).‡ The art thus introduced into Sicily was practised by the Moors in all their after-wanderings, and is still in favour with their Spanish and African descendants. That it has been always cultivated in the East is evident from the records of the past; and that it still retains its inherent vitality there is proved by the gorgeous robes of the princes of Oriental nations who now, more frequently than

\* "History of Christian Art," by Lord Lindsay, 8vo. 1847, vol. i. p. 137.

† "English Mediæval Embroidery," 16mo. 1848.

‡ Mr. Gally Knight's work on the "Saracenic and Norman Remains in Sicily," contains a copy of a mosaic representation of King Roger, showing the decorated orfrays of his *Dalmatica*.

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heretofore, visit our own shores. The state robes worn by the Princes of Oude, recently in this country, were equal in splendour both of material and workmanship, and in the many precious gems which adorned them, to any mentioned in the records of antiquity.

As illustrating our subject, during the dark ages in the East, we may mention that Abdallah carried from Damascus, in the seventh century, many valuable spoils; among which was a cloth of curious workmanship, embroidered with an image of the blessed Saviour, which was subsequently sold for ten times its weight in gold. When the Persians were defeated at Cadesia, and the religion of Zoroaster was overthrown by Omar, the rigid conqueror remorselessly destroyed a carpet found in the palace of Khosras, consisting of silk, gold, and precious stones,—the ruby, the emerald, the sapphire, the beryl, the topaz, and pearl, being arranged with such consummate skill, as to represent trees, fruits, and flowers, rivulets and fountains, roses and shrubs, of every description. In describing the encampment of the army of the Caliph Moctadis, on the banks of the Tigris, Abulfeda states that there hung in the palace 38,000 pieces of tapestry, 12,500 of which were of silk, bordered with gold; and we are also told that Nadir Shah had a tent of scarlet broadcloth, lined with satin, and covered with birds and beasts in pearls, diamonds, rubies, and other precious stones. Embroidery was extensively practised in Mesopotamia about the end of the ninth century. It is an art for which that country has always been celebrated; and it is probable that from the banks of the Euphrates it was first introduced into Bengal.

Mr. Wyatt observes that the commerce of Constantinople in precious textile fabrics had probably become very nearly extinct before the end of the Crusades; the other countries of Europe either making their own stuffs, or importing them from a nearer emporium; and he adds, that “when we consider the various apparels and orfrays required in a single set of priest’s vestments, we can easily believe that the trade of the *brodeurs* was by no means an idle one.” That it was most extensively and successfully carried on in our own country we must now proceed to show.

The influence exercised by the Roman conquerors and civilizers of Britain on the textile arts was necessarily small, and must have been obliterated soon after their departure. The Saxon ladies, however, were expert needlewomen; and we cannot doubt that the two silken vests presented in 790 by the Emperor Charlemagne to Offa, king of Mercia, were highly-decorated garments. In the poem of Beowulf we read that “in the great wine-chamber there shone, variegated with gold, a web upon the walls, in which many wonders to the sight of each of the warriors that would gaze on it became visible.” Passing over some other scattered notices of this early period, we may at once advert to the very oldest existing specimen of embroidery, which, from its intimate connection with our history, we are tempted to claim as a work of English art—the celebrated “Bayeux Tapestry.” An immense amount of learning and research has been bestowed upon the origin and purpose of this remarkable production,\* and some ingenious attempts have been made to overthrow the generally received opinion

\* It was not till the year 1730 that the existence of this valuable relic was made known to antiquaries. Some time previously, M. Lancelot was examining the MSS. of M. Foucault, Intendant of Normandy, when he discovered an illuminated drawing of part of this tapestry, which was afterwards seen by Père Montfauçon. The latter sent a copy of the drawing to Bayeux, where it was at once recognized by the canons of the cathedral as representing part of an ancient textile fabric which from time immemorial had been displayed in the choir of their church annually on the festival of St. John. Montfauçon published some engravings of the tapestry in the year above mentioned; and it at once excited the interest which it so well merits. The Abbé de la Rue (honorary canon of Bayeux) in the year 1824, ascribed the tapestry to Matilda the Empress, daughter of Henry I.; and Mr. Bolton Corney, in 1836 and 1838, contended that, instead of being a gift from either the first or the second Matilda, it was executed at the cost and under the superintendence of the chapter. In 1803 the tapestry was removed by Buonaparte to Paris, and there exhibited; and on its return to Bayeux it was placed under the charge of the municipality instead of the cathedral authorities. It is now in the hotel of the prefecture, and is coiled round a drum, and exhibited by being drawn slowly over a table.

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that it was the work of Matilda, the wife of the Norman Conqueror, or was at least executed under her superintendence, as a gift to the chapter of Bayeux cathedral, in commemoration of the conquest of this island by her lord.\* No theory, however, has been broached which admits of our assigning to it any other date than the eleventh century; and indeed its internal evidence is conclusive on this point. The Bayeux tapestry is familiar to all classes of readers, from the repeated descriptions and copies of portions of it which have appeared; and the engravings published by the Society of Antiquaries from the careful drawings of the late Mr. Charles Stothard,† render any minute explanation of it unnecessary. It is a strip or web of brownish-coloured linen cloth, about 19 inches in width, by 226 feet in length, and without seam, upon which the story is worked in worsted thread of different colours. This story, we need not say, refers to the events preceding and attending the Norman conquest, which it displays with much spirit and vigour, although in the rude style of art characteristic of the period. The faces of the bipeds have a cadaverous appearance, from the absence of flesh-colour in connection with the ground; whilst the quadrupeds rejoice in various tints, once warm and glowing, but now sadly faded. The design is divided into seventy-two compartments, each bearing an explanatory Latin inscription. A border runs along the top and bottom, and is ornamented with animals, birds, sphinxes, minotaurs, &c.

Amongst the entries in Domesday Book, we meet with one which is peculiarly interesting in reference to our present purpose, inasmuch as it records that a female bearing the name of Aluuid, held at Achelai, in Buckinghamshire, two hides of land, which Earl Godrick granted to her, so long as he remained Earl, on condition of her teaching his daughter to work embroidery.

During the Norman rule, throughout the era of the Plantagenets, and down even to the Tudor dynasty, warfare, religion, and the chase constituted the chief business of life. In the recesses of the cloister the monks devoted themselves to the cultivation of letters, the illumination of manuscripts, and other useful arts; whilst their pious sisters of the convent, and the noble dames whose lords were occupied abroad, solaced their solitude with the fabrication or decoration of church furniture, and the vestments of priests, the robes of state of monarchs and nobles, the surcoats of warriors, the tabards of heralds, the housings of chargers, together with banners, pennons, and other military paraphernalia; whilst in a more domestic sphere a like amount of skill was lavished in profusion upon the hangings of walls,‡ the coverings of beds, cupboards and cabinets, and the sides of books.

To enumerate the variety of patterns delineated by the industrious fingers of these ingenious artists, diversified as they necessarily were by the purposes to which they were applied, would require more space than we can devote to them. For sacerdotal and military purposes the symbols of religion and the quaint devices of heraldry were largely in request; whilst for the hangings (too often necessary "to patch a wall to expel the winter's flaw"), elaborate designs from sacred and profane history, legends of saints, and the triumphs of the chase, were wrought with a degree of patient labour almost painful in its minuteness. The early historians indeed record that our nation was remarkable "as excelling in three things: goldsmiths' work, the illuminating of manuscripts, and the embroidery of vestments."§

This was especially the case during the fourteenth century, when the latter art was evidently practised by males as well as females; and subjected as a trade to certain

\* Odo, bishop of Bayeux, was half-brother of William the Conqueror, and figures more than once in this celebrated tapestry.

† "Vetus Monumeta," vol. vi.

‡ These were originally suspended against the walls by means of hooks; whence the origin of the modern term *upholder* or *upholsterer*.

§ Wyatt's "Industrial Arts of the Nineteenth Century."

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restrictions and control. That its professors were not more immaculate than their Byzantine predecessors, is shown by the fact that the embroidered garments in which the body of Edward I. was interred (in 1307), were decorated in some parts with "quatrefoils of filigree-work in metal, gilt with gold, elegantly chased, and each ornamented with five pieces of beautiful transparent glass or paste, some cut and others rough, set in raised sockets, the largest in the centre, and the other four at the angles of the quatrefoil. These false stones differ in colour: some are ruby, others a deep amethyst, others sapphire, others white, and some a sky blue." Between the quatrefoils were seed pearls, but whether these were genuine or false was not clearly ascertained.\*

It is clear from many passages in ancient writers, that the English embroidery was highly esteemed abroad under the name of "opus Anglicanicum." John, Archbishop of Marseilles, by his will, dated 1345, bequeathed to his church his white "chapel" ("capella," meaning a complete suit of vestments and altar furniture), "with English orfrays;" and a charter of 1382 mentions a chasuble of red stuff "finished with orfrays from England."†

Chaucer describes a robe of purple, in which he says:—

"—— full well,  
With orfraises laid was every dell,  
And purtraid in the ribanings  
Of dukes' stories, and of kings."

We find that Isabella, the queen of Edward II. (in 1317), gave with her own hands to Rose de Bureford, wife of a London citizen, 50 marks, in part payment of 100, for an embroidered cope; and in the Liberale Rolls of Edward III. and Richard II. the "broudatores Domini Regis" are frequently referred to. For the former monarch "a white robe worked with pearls" was made; and also "a robe of velvet cloth, embroidered with gold of divers workmanship, against the confinement of the Queen Philippa;" and Richard II. is represented in Shaw's "Dresses and Decorations" (from a contemporary manuscript), arrayed in a long robe of a deep orange-colour, embroidered all over with the badge of the white hart. Several examples of this class of work were to be seen at Manchester, of which plates 1 and 2 afford good illustrations.

Two remarkable legislative provisions of the period referred to, sufficiently prove the extent to which sumptuous personal decoration had been carried. In a statute of Edward III. (1363) it is enacted that none whose income was below four hundred marks a year should wear cloth of gold, or drapery enamelled or embroidered. And in the second year of Henry IV. (1401) it is provided that "whereas divers persons exercise the craft of brauderie, maken diverse workes of brauderie of unsuffisaunt stuff, and unduly wrought, dreding the serch of the warders of brauderie in the citie of London,"—all such inferior goods should be forfeited to the king.

Copious illustrations of this period of the art will be found in the works we have already cited, and the "Testamenta Vetusta" of Sir Harris Nicolas abounds with bequests of specimens of its products, of the greatest variety and interest. Amongst these, embroidered beds of all kinds are more frequently mentioned than anything else excepting copies and other ecclesiastical objects; and the beds (or rather bed furniture) appear in many cases to have been heirlooms.

The "State Pall" belonging to the Fishmongers' Company is at once a remarkable and admirable specimen of the art as practised about the beginning of the sixteenth century, and an illustration of a singular old custom. A similar funeral pall, of about the same date, in the possession of the Saddlers' Company (exhibited at Manchester), is engraved by Shaw,

\* "An Account of the Body of King Edward I., as it appeared on opening his Tomb in the Year 1774. By Sir Joseph Ayloffe, Bart. Read at the Society of Antiquaries, May 12, 1774," 4to, pp. 9.

† Pugin's "Glossary of Ecclesiastical Ornament," art. Orphrey.

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who says that it was formerly the custom of the City Companies to lend their palls and chapels as well as their plate, &c., for public ceremonies. And in the *Gentleman's Magazine*, for January, 1813, examples are quoted to show that the City Livery palls were commonly let out for funerals up to a very recent period.\*

Our space will not allow us to enlarge upon the splendours of the "Field of the Cloth of Gold," in 1520, as described by the chroniclers Hall and Holinshed. The former writer gives a most gorgeous and dazzling account of the dresses and caparisons of the actors in this brilliant drama, which indeed he seems never tired of describing. One passage we may quote, referring to a peculiar application of these beautiful textile fabrics: "For," says Hall, "the roofs of the chambers [of the castle of Guisnes, where Henry VIII. was lodged] were siled, and covered with cloth of silke of the moste faire and quicke invencion that before that tyme was seen; for the grounde was white ingrailed, embowed and batoned with riche clothes of silke knitte, and fret with cuttes and braides and sundry newe castes, that the same clothes of silke shewed like bullions of fine burned gold, and the lossenges that in the same rofe were in kindly course, furnished so to mannes sight, that no living creature might but joye in the beholding thereof."

On the suppression of religious houses by the orders of Henry VIII., we find it reported that there was not one religious person in any of them "but that they can and do use either *imbrothering*, writing books with very fayre hand, making their owne garments, carving, painting, or some other art." Queen Elizabeth directed many sumptuary proclamations against inordinate excess in apparel, describing in detail the materials of dress which persons of different degrees should wear, although indulging herself in great magnificence of attire, as we find by the jewelled stomachers and other details of her costume represented in contemporary portraits. So strictly were her Majesty's injunctions enforced, that at one period of her reign two members of the Ironmongers' Company were chosen, with two of the Grocers' Company, to attend at Bishopsgate, from seven o'clock in the morning till six in the afternoon, to examine the habits of all persons passing through the gates.† Elizabeth was herself a mistress of the needle, and both the British Museum and the Bodleian Library possess book-covers supposed to have been embroidered by her hand. But a yet more pleasing though painful interest attaches to the labours of the unhappy Mary Queen of Scots, still affectionately preserved at Hardwick Hall; and there are few more touching passages in history than that which tells us that during her confinement at Tutbury Castle, in 1568, "all day she wrought with her nydill, and the diversity of the colours made the work seem less tedious; and she continued so long at it, till very payne made her to give over."

Embroidery continued to be practised during the reigns of the Stuarts: and amongst other notices in the diary of Evelyn, we learn that the state bed of James II., at Whitehall, cost £3,000.

By this time, however, the glory of the art had departed. The loom had not only far surpassed the needle in economy, but had at least equalled in effect its most elaborate productions. Female ingenuity sought new sources of employment, and in the reign of Queen Anne the feathers of birds were applied with questionable taste, but with much ability, to

\* Mr. Herbert, in his "History of the Twelve Great City Companies" (i. 72; ii. 211), says—"That no due token of respect might be wanting in celebrating the funerals of deceased members—indeed, that they might be buried with a degree of grandeur worthy the consequence of the fraternities they belonged to—almost the whole of these fraternities appear to have had a state pall, or, as it was called, a 'herse cloth.' The well-known printer, John Cawood, left such a pall to the Stationers' Company in 1572, which is described in his will. The records of the Merchant Taylors mention their possession of three different state palls in 1562." "In 1511 (3rd Hen. VIII.) it was directed that the Goldsmiths' pall was not to be lent to any other person than a goldsmith or a goldsmith's wife. When used, the company assembled were to pray for the souls of the donors of the pall, and the beadle was to have twelve pence for his safeguard and attendance with it." Herbert mentions palls belonging to the Drapers and Ironmongers, as well as those of the Saddlers and Fishmongers.

† *Ibid.* i. 165.

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the hangings of rooms, as well as for articles of costume; and Pope, before his famous feud with his fair antagonist, exclaims:—

"The birds put off their every hue,  
To deck a room for Montague."

A correspondent of the *Spectator*, at a somewhat later period, complains most feelingly of the rising female generation, and declares that it grieves his heart to see "a couple of flirts, sipping their tea for a whole afternoon, in a room hung round with the industry of their great grandmothers;" and the *Spectator* responds to this appeal by submitting "the following proposals to all mothers in Great Britain:—1. That no young virgin whatsoever be allowed to receive the addresses of her first lover but in a suit of her own embroidering. 2. That before every fresh humble servant she shall be obliged to appear with a new stomacher at the least. 3. That no one be actually married until she hath the child-bed, pillows, &c. ready stitched, as likewise the mantle for the boy quite finished. These laws (he adds), if I mistake not, would effectually restore the decayed art of needlework, and make the virgins of Great Britain exceedingly nimble-fingered in the business."

With the late Miss Linwood, whose pictures were so long exhibited as miracles, "high art" in needlework may be said to have become extinct. It is true that the needle is still as usefully and skilfully employed in this country as at any previous period; but in the present age of cheap mechanical production it would be most unreasonable to expect such a misapplication of labour as would be involved in the reproduction of works such as those we have here had to describe.

In less civilized nations, however, embroidery is still carried to a high degree of perfection, and in the "Great Exhibition of All Nations" in 1851, a collection of beautiful and interesting specimens,—such indeed as may never again be witnessed in this country,—was displayed. Examples of these, from India, China, Russia, Greece, Tunis, and Turkey, are engraved and described in Mr. Wyatt's work on "The Industrial Arts of the Nineteenth Century," which contains some exceedingly valuable details of the processes and cost



*Portion of a Cope (14th century) belonging to H. Bowdoin, Esq.*

of their production, and the peculiar styles of art which characterize them.

Amongst the illustrations of embroidery engraved in the present work, is a cope belonging

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to H. Bowdon, Esq.; and as our references in the preceding pages to ecclesiastical vestments have been merely incidental, we may be allowed, before concluding this branch of our subject, to refer to them somewhat more particularly.

The cope was the most important of the priest's garments. It is described by Pugin as a vestment like a cloak, worn in solemn processions, at vespers, during the celebration of the mass, at benedictions, consecrations, and other solemn occasions. He adds, that it derived its name from the Latin *cappa*, or hood, it having originally had a hood attached to it, which could be drawn over the head. In shape it forms an exact semicircle, and along the straight edge runs a band of embroidered work called the orfray,\* which hangs down from each shoulder when the cope is worn, and frequently contains a number of images in tabernacle-work.†

Copes were made after the Roman manner (*cappæ Romanæ*), of silver and variously-coloured fabrics in the ninth and eleventh centuries; and it appears that William the Conqueror sent to the abbey of Cluny a cope, nearly all of gold, in which nothing scarcely appeared but gold and amber, and pearls, and jewels; and all round the bottom edges hung golden bells,—the latter (either of gold or silver) being a not uncommon appendage to copes.

Embroidered and jewelled copes were common in the thirteenth century, being the most costly and magnificent of all the ecclesiastical vestments. We have referred in a preceding page to the famous *Cappa di San Leone*, and as an illustration of English examples, we may mention that presented by Henry III. to the Bishop of Hereford in 1241, which was of red silk embroidered, and cost £24. 1s. 6d.; estimated as equivalent to more than £360 in present money. In the archives of Poitiers there is preserved a bill of Colin Joye, who received thirty-five crowns for making an embroidered cope for the use of Charles VII.; for the cope was worn by kings and popes, as well as the inferior clergy. In the year 1404 William of Wykeham bequeathed to the church of Winchester his new vestment of blue cloth, striped and embroidered with lions of gold, with *thirty copes* of the same cloth, embroidered with the history of Jesse in gold; and, in 1480, Elizabeth, Lady Latimer, left to the Collegiate Chapel of Warwick a pair of goodly vestments of white damask, powdered with bears and ragged staves of gold; directing that her scutcheon should be well and richly embroidered in the orfrays.‡

Several examples of copes and their orfrays are engraved in the work by Pugin above quoted, and the author refers to several ancient specimens still preserved in England. There are copes at Durham, § Ely, and Hereford cathedrals; at Black Ladies, Staffordshire; at St. Mary's College, Oscott; at the Jesuits' College, Stonyhurst; and at the churches of Chipping Camden, Gloucestershire, and Weston-under-Wood, Northamptonshire.

From old inventories of church furniture, it appears that Lincoln Cathedral possessed at one time thirty copes of velvet, cloth of gold, damask, satin, "bandekyn," || &c. richly

\* "This word (in French, *orphroi*) is explained by Du Cange as *frange d'or*. It signifies a band of gold and rich embroidery affixed to vestments. Its Latin name, *aurifrisium*, expresses accurately its meaning and etymology."—Pugin. The Rev. Mr. Hartshorne, however, appears to trace an analogy between *aurifrisium* or *aurifrigium* and the *opus Phrygium* of Pliny. Ornamented fringes and borders, it will be remembered, are frequently mentioned in the Scriptures.

† Pugin's "Glossary of Ecclesiastical Ornament," art. Cope.

‡ Nicolas's "Testamenta Vetusta."

§ In Sanderson's "Antiquities of Durham Abbey" (p. 85) we read, that "in the Holy Thursday procession that holy relique, St. Cuthbert's banner, was carried first, with all the rich copes belonging to the church, every monk one. The prior had an exceedingly rich one of cloth of gold, which was so massy that he could not go upright with it, unless his gentlemen, who at other times bore up his train, supported it on every side whenever he had it on."

|| A mixed fabric of silk and gold. "The name is derived from the purpose to which the material was first applied; namely, to form the *baldaquino*, or canopy placed over the high altar of Italian churches on great occasions, and also over the thrones of princes. Alberti tells us that *balduccino* is also the name of a Levantine stuff which comes from Babilonia, called by the Levantines Bagdad, and by our ancestors Baldacco." — Wyatt's "Industrial Arts of the Nineteenth Century."

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embroidered, and many of them bearing the names and armorial bearings of the donors; and as many as ninety-four copies, of different materials, are enumerated as belonging to the Abbey of Peterborough.

The great bulk of the splendid vestments in possession of the Church were pillaged and destroyed at the dissolution of monasteries; and we probably owe the existence of those which remain to the fact that the cope is one of the few adjuncts of the Romish ritual adopted after the Reformation; as it is directed by the twenty-fourth canon to be worn by the clergy of the Church of England. This rule, however, gave offence to the Puritans, and has seldom been acted upon except in cathedral churches. At Durham it was used, during the celebration of the Communion, till a late period in the last century; and the Rev. Mr. Ormsby\* informs us that "Bishop Warburton, who held a prebendal stall in that cathedral until his death in 1779, was the first who laid it aside. His temper, which was none of the best, was wont to get uncommonly ruffled by the high collar of the cope getting between his neck and his full-bottomed wig. At last, in a fit of more than ordinary irritation, he threw away the cope, and vowed he would never wear it again. After this they were gradually laid aside by the other prebendaries, and at last fell into total disuse."

The cope is still worn by the Archbishop of Canterbury at the coronation of the sovereign, and is shown in Sir George Hayter's picture of the Coronation of her present Majesty, as well as in Leslie's picture of the administration of the Sacrament on the same occasion.

Antependia, or altar frontals, stoles, chasubles, maniples, and albs, were alike enriched with needlework and jewels; and from the French terms *chasublier*, *étolier*, &c., applied to different classes of artificers, it is evident that their fabrication furnished employment for various kinds of workmen.

In speaking of the extinction of this interesting art at the present day, we must make a special reservation in regard to the productions of Mr. Gilbert French, who for some years past has carried on a most successful and extensive manufacture of church furniture, &c., at Bolton-le-Moors. The most elaborate works of Mr. French's establishment are sent to America; and it further appears that our colonies receive a better class of these articles than are required for home use.†

We must now proceed to consider the ornamental fabrics generally known as tapestries.

The Greek word *ταπης* or *ταπεις*, and the Latin *tapetum* signified a covering for the bed or floor. The word *tapet* is applied by Spenser to natural foliage, as the tapestry of the grove.

M. Achille Jubinal, in his "Recherches sur l'Usage et l'Origine des Tapisseries," is of opinion that the "cunning work" of the veil of the Holy of Holies in the Tabernacle, which had figures of cherubim, and which is mentioned in the book of Exodus, was the product of the loom; and it is a matter of doubt whether some kind of weaving or embroidery predominated in the famous works of the Babylonians. Sir Gardiner Wilkinson observes, that the ancient Egyptians not only used carpets in their houses, but even spread them for their sacred animals. These carpets, he adds, were of wool, but the fragments of them which exist have been so imperfectly preserved that it is impossible to form any opinion of their quality.

Carpets and similar fabrics were introduced into Europe from the East, where their manufacture has been practised from time immemorial, and is still carried on with great skill, as the productions of India and Turkey testify. Hence the tapestries used in France in the Middle Ages were called *tapis Sarrazinois*, or *tapis de Turquie*.

\* "Sketches of Durham," 1846, p. 129.

† The technical operations of embroidery are described in Mr. Hartshorne's work, already referred to, and also in Miss Lambert's "Practical Hints on Decorative Needlework," 16mo, 1847; and we may here acknowledge our obligations for many of the above-mentioned facts to these writers, as well as to the "Art of Needlework," edited by the Countess of Wilton.

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Tapestry is said to have been introduced in France as hangings for walls as early as the ninth century; and in the year 1205 there was a manufactory of such hangings at Poitiers.

The walls of the palaces of Henry III. were painted, and in one instance it is especially directed that the new pictures should be the same as those with which the rooms had been previously adorned. The "Painted Chamber" in the Palace of Westminster was a work of this era, and a good example of the style of decoration referred to. In the fourteenth century, however, when, as we have shown, English embroidery had an European reputation, it is evident that tapestry was also one of the trades of the metropolis. In the 17th Edward III. (A.D. 1344), a writ was issued *de inquirendo de mysteriis tapiciorum* of London.

In 1392, Richard Earl of Arundel bequeathed by his will "the hangings of the hall, *which was lately made in London*, of blue tapestry with red roses;" and we find mentioned in the will of the illustrious John of Gaunt, "the piece of *Arras* which the Duke of Burgoyne gave me when I was at Calais; and also two of the best pieces of *Arras*, one of which was given me by my lord and nephew the King, and the other by my dear brother the Duke of Gloucester (whom God pardon), when I lately returned from Spain."

The manufacture of tapestry had been most successfully practised in Flanders as early as the twelfth century. It was carried on at Brussels, Antwerp, Oudenarde, Lisle, Tournay, Bruges, and Valenciennes, but more especially at Ypres and Arras; and the productions of the last-mentioned town became so celebrated, that the best kind of tapestries, whether made there or not, became commonly known as "Arras." According to Jubinal, the manufactures of Arras were chiefly of wool, hemp and cotton being only occasionally used; and hangings of silk and gold thread being made at Florence and Venice. "Tapestry of Arras," representing the battles of Alexander the Great, were sent by the king of France, in 1396, to the Sultan Bajazet, as a part of the ransom of some captives taken at the battle of Nicopolis.\*

The manufacture of tapestry was probably introduced into England by the Flemings, when they settled in this country. Chaucer includes a "tapiser" amongst his Canterbury Pilgrims; and in 1398, King Richard II. made a special grant of the Castle of Warwick, and other possessions, to Thomas Holland, Earl of Kent, in which he specially mentions a suit of "Arras hangings" in Warwick Castle, containing the combat of the famous Guy, Earl of Warwick, with the dragon, and which it is evident were highly valued.†

In the following year (1399) Isabella, the queen of Charles VI. of France, entered Paris in state: on which occasion "all the strete of Saynt Denyce was covered over with clothes of sylke and chamlet, suche plentie as thoughe suche clothes shulde cost nothyng. And I, Sir Johan Froissart, author of this hystorie, was present and sawe all this, and had great marveyle where suche nombre of clothes of sylke were gotten; there was as great plentie as though they had been in Alysandre or Damas [Damascus]; and all the houses on bothe sydes of the great strete of Saynt Denyce, unto the bridge of Parys, were hanged with clothes of Arras of dyvers histories, the whiche was pleasure to beholde."‡

Another interesting illustration of our subject is furnished by the well-known Coventry Tapestry, which adorns the north end of St. Mary's Hall, in that city, occupying the space behind the dais and beneath the windows. This work is thirty feet long by ten feet high, and represents the marriage of Henry VI. and his queen, Margaret. It is a very skilful production, as may be seen by the engravings in Mr. Shaw's work on the "Dresses and Decorations of the Middle Ages;" and there seems reason to believe that the figures are portraits of the persons represented. It is assigned by Mr. Planché to the latter part of the fifteenth century.

\* Macpherson's "Annals of Commerce," i. 608.

† Dugdale's "Baronage," i. 237.

‡ Froissart's Chron. 4to. 1812, ii. 481.

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In the year 1503, the palace of Holyrood was the scene of the marriage of Margaret, the daughter of Henry VII., to James of Scotland, and on that occasion the hanging of the Queen's great chamber represented the "ystorye of Troye towne," whilst that of the bridegroom was hanged with "the story of Hercules, together with other ystorys."<sup>\*</sup>

"*Counterfeit Arras*" hangings are mentioned in the will of Katherine, Lady Hastings, dated in the year last mentioned; thus furnishing indirectly a proof of the value attaching to the genuine productions of the Flemish looms.

Tapestry hangings, both of foreign and native manufacture, were in great request during the reign of Henry VIII. An act passed in the fourth year of that monarch's rule (cap. 6), mentions incidentally the importation of four thousand pieces of tapestry in one ship; and his Majesty by letters patent appointed John Mustian as his "arras maker." At the Field of the Cloth of Gold, tapestry and embroidered fabrics must have shone in gorgeous rivalry; and that the sovereign's taste for these choice productions was emulated by his princely subject, Wolsey, we have abundant evidence. The hangings of the cardinal's apartments (cloths of gold and silver, and pictorial subjects) are particularly mentioned in his inventories. The magnificent hall of his palace at Hampton Court is still adorned with a fine series of tapestries representing the History of Abraham, and long popularly regarded as a regal or imperial gift to the illustrious prelate and statesman. Mr. Jesse remarks that—"In the tapestry of the hall of Hampton Court, the gold lies in broad spaces in the most perceptible splendour. The early history of those magnificent hangings has not yet been ascertained, but works of such beauty and of such intrinsic value must have been carefully recorded in the inventories of the Crown. They might very probably have been part of the magnificent gifts interchanged between Henry the Eighth and Francis the First at the celebrated Field of the Cloth of Gold. They are, in all likelihood, of that period; and it is well known that the French monarch, who patronized the fine arts in so regal a manner, had not overlooked the works of the loom. He engaged Primaticcio from Italy, expressly to make designs for tapestry, which was executed at a manufactory founded by this monarch at Fontainebleau, and placed by him under the direction of Babon de la Boundaisière, and where the introduction of gold and silver thread was carried to a great extent. Still more probable is it, however, that these tapestries were presented to Cardinal Wolsey by the Emperor Charles the Fifth. Such costliness of material would accord well with the splendour of a potentate who swayed not only the destinies of Germany and the Low Countries, but of the gold provinces of South America. There is much in the style of Raphael in the treatment of the subjects. One boy in particular appears to have stepped from the cartoon of the Beautiful Gate."

It would appear, however, that the above conjectures do not assign the production of these works to their true source; for the following letters from Sir Richard Gresham to Cardinal Wolsey (which are given by Sir Henry Ellis in his third series of "Original Letters"), prove that they were executed to the order of the proud churchman, who is therefore entitled to the credit of having been a munificent patron of the Flemish tapestry-workers: —

"Your Grace spake unto me for serteyn clothes of gold for to hange your clessett at Hampton Corte: I have now cum viij peces, wyche I shalle bringe to your Grace the next weke God wylyngne.

"From London the ix<sup>th</sup> daye of March A<sup>o</sup> xv<sup>th</sup> xx<sup>ii</sup>.

"By your servytor,

"To my Lorde Cardynalls goode Grace."

"RICHARD GRESSHAM.

\* Leland's "Collectanea," iii. 295.

+ "Summer's Day at Hampton Court," p. 23.

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The second letter is as follows:—

“My Lorde,—Y<sup>t</sup> may pleasse your Grace to wette I have takyn the measures of xvij Chambres at Hamton Cortte and have made a Boke of them that your Grace shulld sette your hande. And wher as your Grace hadde suche bessynes that I cowde nott speke with your Grace, and for the cawsse the Martte ys alle moste endyd, I can nott tarre no longer. Your Grace shall understand that I am departyd toward the parties of beyonde the See; and at my comynge thyder, God wyllyng, I shall cawse the sayd Hanggyns to be made with deligense a cordyngly. And wher as the said Hangyns wyl a mownte oon M<sup>u</sup> marks and more, and the makrys of them be but power men, and must have monye to fore hande for provyencion of ther stiffe, I shall laye howtt for your Grace a preste of money to them before hande, and at my comyng home I shall certify yo<sup>r</sup> Grace what I have doon.

“Wrytten at London the xiiij<sup>th</sup> daye of Octobr A<sup>o</sup> xv<sup>xx</sup><sup>th</sup> With the hande of your owne servitor,

“To my Lorde Cardinalles goode Grace.”

“ RYCHARD GRESSHAM.

These tapestries formed a main ornament on the walls of the Exhibition, and a portion of one piece is given in plate 6. The gold thread and colours of these hangings are so faded and turned in colour, that it was thought better to give it in one tint alone.

The Harleian MS. 1419 gives a curious inventory of the tapestries at the Tower of London, Durham Palace, Windsor Castle, and other palaces of Henry VIII.; including, amongst others, the following subjects:—Godfrey of Boulogne, the Three Kings of Cologne, the Emperor Constantine, St. George, the story of Hercules, Fame and Honour, the Triumphs of Divinity, the Stem of Jesse, King Solomon, the stories of Thebes and Troy, the Prodigal Son, Esther, the Siege of Jerusalem, Charlemagne, Hawking and Hunting, &c. Of these, the story of Hercules, the Prodigal Son, and the Siege of Troy, were evidently special favourites, as they are frequently mentioned in historical documents.\*

Besides Mustian, the king's arras maker, this kind of work was carried on in the latter part of the same reign by Mr. Sheldon, a private gentleman, who established at Burcheston, in Warwickshire, a manufactory superintended by an artist named Robert Hicks, in which some pieces were made consisting of maps of English counties; and some fragments of these are mentioned in Walpole's “Anecdotes of Painting,” and are said to have been preserved in his collection at Strawberry Hill. In the will of Mr. Sheldon, he mentions Robert Hicks as “the only auer and maker of tapestry and arras within this realme.” Three of these large maps hang, in good preservation, in the hall of the Philosophical Society's Museum, York.

At the manufactory founded by Francis I. at Fontainebleau, Flemish workmen were employed. This establishment was kept up by his successor Henry II., and in the year 1597 Henry IV. is said to have re-established a manufacture of tapestry on the premises of the Hôpital de la Trinité at Paris, which had suffered by the disorders of the preceding reign. After this period it again declined till it was taken in hand by Colbert, the minister of Louis XIV., who founded the since celebrated manufactory of the Gobelins. It appears that in the reign of Francis I. two brothers, named Gilles and Jean Gobelin, introduced from Venice the art of dyeing scarlet, and established workshops on a large scale in the Faubourg St. Marcel of Paris. The undertaking was at first considered so hazardous, that it was called

\* The rebuilding of Troy by Priam is represented in a French MS. of the beginning of the fifteenth century, engraved in Shaw's “Dress and Decorations of the Middle Ages;” and it may give some idea of the manner in which such subjects were treated both in illuminations and in tapestries. The siege of Troy was also represented in one of the tapestries of the Painted Chamber; and this was taken down in the year 1800, and sold in 1810 for £10. It is further stated, that so lately as 1846 a piece of it was in the possession of Mr. Pratt, of Bond-street. M. Jubinal, in “Les Anciennes Tapisseries Historiées,” gives descriptions, with numerous folio plates, of the most remarkable tapestries executed from the eleventh to the sixteenth century.

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*Folie Gobelin*, but the excellence of its productions attained for it a complete success. In 1677, however, Colbert, by virtue of an edict of his royal master, purchased the premises, which he styled the *Hotel Royal des Gobelins*, and established there a great manufactory of carpets and tapestry. The celebrated Le Brun was appointed director-in-chief, and under his superintendence some much-admired pieces were produced, including the Battles of Alexander the Great (a set of which may be seen at Hampton Court), the Four Seasons, the Four Elements, and the principal events in the reign of Louis XIV. This establishment soon became the parent of similar manufactories at Beauvais and Aubusson, and they have all continued to flourish under the fostering patronage of the state, specimens of their costly and magnificent productions being abundant throughout Europe.

The prices of the Flemish tapestries in the reign of Queen Elizabeth are illustrated by a letter from Gilbert Talbot to his father, the Earl of Shrewsbury, dated 1576,\* in which he says, "I have seen many fayre hangynges. Yo' L. may have of all prycesse eyther iis. a styck,† or vii grotes, iii., iv., vs., or vii., the styck, even as yo' L. will bestow. But there is of vs. the styck that is very fayre; but unless yo' L. send upp the measure of what depte and bredthe you wolde have them, surly they will not be to yo' L. lykyng; for moste of them are very shallow, and I have yet seene none that I thynke depe inough for a great chamber."

In the reign of Elizabeth were executed the series of ten tapestries of the destruction of the Spanish Armada, which were hung in frames upon the walls of the House of Lords until its destruction by fire in 1834. These were designed by Henry Cornelius Vroom, a painter of Haarlem, and were made in Flanders. A portion of one of the pictures was cut away to make room for a gallery for the trial of Queen Caroline, and is now in the possession of the Corporation of Plymouth.‡

The culminating point in the history of tapestry was unquestionably the employment of the genius of Raffaelle, at the instance of Leo X., to make designs from which were executed, at Arras, a series of pictures from the New Testament, for the adornment of the walls of the Sistine Chapel. These designs were at first limited to ten in number; to which a further commission for an eleventh piece (for the altar of the chapel) was added about the middle of the year 1514. Raffaelle received 434 ducats for his cartoons, which are thirteen feet high, by from seventeen to eighteen feet wide. When completed, they were sent to Arras, and the set of tapestries from them was finished under the superintendence of Bernhard van Orley, a pupil of Raffaelle, and ready to be hung up on the 26th December, 1519. The value of each of the tapestries was estimated at the time at 2,000 ducats. These precious works were carried off in the sack of Rome in 1526-7 by the Spaniards, but were afterwards restored by Montmorenci. They were again taken by the French in 1798, and it is stated were sold to a Jew at Leghorn, who burnt one of them to extract the gold from it. This is, at all events, the only explanation of the fact that the eleventh tapestry (the "Coronation of the Virgin") has disappeared. The other ten were purchased by Pius VII. in 1808 for 1,300 crowns, and in 1814 were hung in the upper apartments of the Vatican, where they remain, in a greatly dilapidated state.§

\* Lodge's "Illustrations of English History."

† From the German *Stück*, a piece.

‡ The whole series has been correctly engraved on a large scale by Pine.

§ The original cartoons remained in the Netherlands until Rubens directed the attention of Charles I. to them, by which time four had disappeared. The remaining seven were bought by that monarch, and after his execution they were purchased by Cromwell for the English nation for £300; and, we need hardly add, are now preserved at Hampton Court, in the gallery built by Wren expressly for their reception. The subjects of the eleven cartoons were as follow:—1. Death of Ananias; 2. Christ's Charge to Peter; 3. Paul and Barnabas at Lystra; 4. Elymas the Sorcerer struck with Blindness; 5. The Conversion of St Paul; 6. Paul Preaching at Athens; 7. Stoning of St. Stephen; 8. Miraculous Draught of Fishes; 9. Peter and John at the Beautiful Gate; 10. Paul and Silas in Prison; 11. Coronation of the Virgin. The fifth, seventh, tenth, and eleventh of these are missing; and as the tapestry of the last has also been destroyed, its design is only known by old engravings.

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There were other sets of these tapestries executed at Arras from the same cartoons; and one set in particular (probably the second) is supposed to have been made expressly for King Henry VIII. It descended as royal property to Charles I., and on the sale of his effects, was purchased for the Duke of Alva by the Spanish ambassador. It afterwards passed through various private hands, and a few years since was purchased, through the intervention of Chevalier Bunsen, for the Royal Museum of Berlin.\* The other Arras copies from Raffaelle's designs are at Mantua, Milan, and Dresden.

When Charles I. obtained possession of the cartoons, he allowed at least five of them to be used for the production of other tapestries at the works established at Mortlake, in Surrey, in which he took especial interest; and several of the tapestries there produced still exist in the mansions of the English nobility. Duplicates of these tapestries were contributed to the Exhibition by the Duke of Buccleuch and Mr. Miles, of Ford Abbey. (See plate 6.) There is one (that of Elymas the sorcerer) at Hampton Court, which is described by Dr. Waagen as faded in colour, but displaying great merit in execution.† There are some tapestries from Raffaelle's cartoons in the Crystal Palace at Sydenham.

The piece engraved in the present work is from the set belonging to Mr. Miles.

The manufactory at Mortlake, above alluded to, was established by Sir Francis Crane, in 1619, with the assistance of a grant of £2,000 from James I. The designs were originally supplied from abroad, but subsequently an artist named Francis Cleyne, or Klein, a native of Rostock, in the duchy of Mecklenburg, was engaged; and in 1625 Charles I. bestowed £100 a year upon this artist, which he enjoyed until the breaking out of the Civil War.‡ The king in the same year commuted a grant which he had before made to Sir Francis Crane of £1,000 a year, into a sum of £2,000 annually for ten years; this money being granted "towards the furtherance, upholding, and maintenance of the worke of tapestries, latelie brought into this our kingdome by the said Sir Francis Crane, and now by him and his workmen practiced and put in use at Mortlake, in our countie of Surrey." By the same document the king ordered the payment of £6,000, due to the establishment for three suits of gold tapestries. Charles gave a further proof of his interest in the matter by purchasing the whole of this great establishment from Sir Richard, the brother and successor of Sir Francis Crane; and, like all other royal property, the place was seized during the Civil War. The works however were still carried on, and in 1651 the establishment contained one room 82 feet long by 20 feet broad, in which were several looms, and another about half as long, with six looms.§

After the Restoration, Charles II. displayed much interest in the subject, and in 1663 an act was passed to encourage the linen and tapestry manufactures of England, and to restrain the great importation of foreign linen and tapestry. The king endeavoured to revive the works at Mortlake, which had fallen into decay, and employed Verrio to make some designs, but his efforts appear to have failed; and perhaps the latest notice of the existence of the establishment is to be found in Evelyn's "Mundus Muliebris" (1690).

In more recent times there has been no attempt in England to apply this beautiful but costly manufacture to any other purpose than to the production of carpets and similar articles.

The art of PRINTING coloured patterns on textile fabrics, as practised in modern times, is one which involves perhaps the highest degree of scientific knowledge, and the most

\* The number of tapestries in this set is not mentioned.

† For the above notice of these celebrated cartoons, and the tapestries executed from them, we are indebted chiefly to Dr. Waagen's "Treasures of Art in Great Britain," 8vo. 1854, vol. ii. p. 369, which is more precise and correct than other accounts of them.

‡ Rymers "Fœdera," xviii. 112.

§ See Dallaway's edition of "Walpole's Anecdotes of Painting."

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ingenious application of mechanical arrangements, of any in the whole range of the industrial arts. Most of the colouring matters employed as dyes do not themselves produce a lasting colour: they require, therefore, the application of chemical salts and acids to render them fast or durable. These are technically termed *mordants*; and other substances known as *discharges* and *resists* are applied to the fabric, either to remove the dye in certain portions of the pattern, or to resist its application altogether in others.

Although the scientific principles which govern and regulate the employment of these materials have not been thoroughly understood until within the last hundred years, and are still receiving further illustration and practical improvement, similar bodies have been employed for a like purpose from the remotest antiquity. Pliny informs us that "in Egypt they stain cloths in a wonderful manner. They take them in their original state quite white, and imbue them, not with a dye, but with certain drugs, which have the power of absorbing and taking colour. When this is done, there is still no appearance of change in the cloths; but so soon as they are dipped into a bath of the pigment which has been prepared for the purpose, they are taken out properly coloured. The singular thing is that, though the bath contains only one colour, several hues are imparted to the piece; these changes depending on the nature of the drug employed: nor can the colour be afterwards washed out."<sup>\*</sup>

According to Mr. Layard, the art thus practised by the Egyptians was known also to the Assyrians; and it has undoubtedly been employed in India and in China from a period beyond the reach of history.

Until the last century, India was indeed the chief source from whence Europe derived its supplies of printed fabrics. The word *chintz*, of Hindoo or Persian origin, signifies spotted or stained; and the material so called was chiefly produced in the province of Malabar, at a seaport town named Calicut, which has given the familiar name of *calico* to the cotton fabric there manufactured.

Dr. Royle observes that India possessed "all the raw materials for producing a great variety of colours. Some of these," he adds, "are of so conspicuous a nature—such as the large flowers and plants—that the desire to transfer these colours to their clothing must early have occurred to so civilized a people as the Hindoos. We know that they have long possessed and knew how to manufacture the several salts which have long been employed as mordants. The Indians were found exercising the art of calico-printing when first visited by Europeans." The Museum of the Société Industrielle at Mulhausen contains some very ancient and elaborate specimens of Indian textile printing.<sup>†</sup>

The importation by the East-India Company of the chintzes of Calicut, and other printed fabrics, excited much jealousy among the silk and woollen manufacturers of England at an early period; and from 1680 downwards various legislative measures have been passed for the protection of the English manufacturers. The slightest acquaintance with the literature and art of the reign of Queen Anne (1702—1714) proves the rage which then existed for Indian chintzes and similar exotics; and which would go far to justify the complaints of

\* Natural History, xxxv. 2.

† Some very interesting specimens of the printing-blocks and printed fabrics of modern India were displayed in the Great Exhibition of 1851, the latter evincing that high degree of taste in colour and design which characterizes all the artistic works of India. Dr. Royle informs us that "the cloth-printers at Dacca are employed to stamp the figures on cloth which is to be embroidered. The stamps are formed of small blocks of *khutul*-wood (*Artocarpus*), with the figures carved in relief. The colouring matter is a red earth imported from Bombay, probably the so-called 'Indian earth' from the Persian Gulf. Printing in gold and silver is a branch of the art which has been carried to great perfection in India, judging from the several specimens sent from very different parts, as well upon thick calico as upon fine muslin. The size which is used I have not found mentioned; but in the Burmese territory the juice of a plant is used, which no doubt contains *caoutchouc* in a state of solution. Printed calicoes of large size, and suitable patterns, are sometimes used for covering the floor in India; and of these some fine specimens from Ahmedabad, and from Mooltan, were sent to the Exhibition."—*Lectures on the Results of the Great Exhibition*, 8vo. 1852, vol. ii. p. 501.

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native manufacturers. In 1700 Indian calicoes were absolutely prohibited. This measure, however, became practically a dead letter. High duties were then imposed upon such articles; and at length, in 1720 and 1730, the mere wearing of printed cottons was first entirely prohibited, and next allowed, if of British manufacture, solely on payment of a heavy duty. A far wiser spirit has prevailed during the present century, as the millions who now enjoy the inexpensive luxury of cotton prints can testify.

The history of calico-printing in Europe is somewhat obscure. We find, however, that in 1696 a small printing establishment was founded at Richmond, in Surrey, by a Frenchman named Maurillon. Early in the eighteenth century there was a large establishment for cotton-printing at Bromley Hall, Essex; and about 1786 the art took root in Lancashire, where it is unnecessary to say it has since attained its highest development.

From the fact that the first cotton print-works in this country were founded by a Frenchman, it might be inferred that the art came to us from France. But its modern history in France substantially dates only from the year 1789, when, under the auspices of Napoleon I., a large factory was established at Jouy by Oberkampf. This led to the formation of many similar establishments in Alsatia; and from that time to the present the art has been successfully carried on in that district, and other parts of France. Mulhausen, the chief seat of French calico-printing, is identified with the name of Daniel Kocchlin, who made vast improvements in the application of science to the various processes. The records of the Industrial Exhibitions of Paris amply prove his meritorious exertions, and those of his coadjutors and competitors, many of whom are honourably mentioned by Mr. M. D. Wyatt, whose work we have so often referred to, and whose intimate acquaintance with the industrial arts of France peculiarly qualifies him to award merit where it is due.\*

As at Mulhausen, so, on a smaller scale, at Rouen, the trade of calico-printing has been steadily carried on; and the latter city has to boast of M. Perrot, who, besides other improvements, introduced the machine, named after him, the Perrotine, which we shall have to notice below.

Our space will not admit of any account of the various chemical substances employed in this art, nor of any lengthened description of its mechanical processes. Originally all the printing was done by means of wooden blocks worked by hand. The design having been drawn on paper, was transferred to the surface of a slab of sycamore-wood, about nine inches by five, fixed upon a block of deal, and was then cut in relief; certain ingenious contrivances, such as the introduction of copper lines, masses of felt, &c., in different parts, being resorted to, to prevent rapid wear, and to give broad masses of colour where required. These primitive blocks printed one colour only, and when charged with the colour spread upon an elastic surface, conveyed the impression to the cloth by the blow of a light mallet. This operation required much care to insure regularity in the pattern; and that it was very tedious and laborious is evident from the fact that no less than two thousand and sixteen separate blows of the mallet were necessary to print in three colours a piece of calico twenty-eight yards long by thirty inches wide.

Great indeed was the improvement effected when it was found by Nixon, in 1785, that the same effect of monochrome printing could be produced by subjecting the fabric to the pressure of a copper plate instead of a wooden block, engraved in intaglio instead of in relief; and the practical convenience of the operation was still further increased by engraving

\* M. Blanqui, in his "Letters on the Exhibition of 1851," observes that "Alsatia is a model manufacturing country; machine manufactures, spinning, weaving, printing establishments,—all are united there. It is the land of mechanists, designers, and chemists. Nowhere are dye-stuffs more skilfully used than in that district; nowhere are dyers' woods, madder, cochineal, orchil, &c. applied with more brilliancy or fastness. It is to Alsatia that Europe is indebted for its partiality to those light and graceful fabrics which nowadays decorate, at such small cost, all our dwellings, and which so economically clothe all women."

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the pattern on the surface of hollow copper cylinders instead of flat plates; by which method the engraved pattern could of course be printed *ad infinitum*, by the mere revolution of the texture around the cylinder; thus avoiding the tedious repetition of printing from flat surfaces. It was of course necessary to adjust the dimensions of the pattern, or a certain number of repetitions of it, to the exact circumference of the cylinder, and one cylinder could only print a single colour.

The rapid wearing out of copper cylinders, and the incessant labour of reproducing them, was soon found objectionable; and the history of manufactures furnishes few more remarkable instances of the removal of obstacles than in this case. About the year 1808, Mr. Lockett, of Manchester, applied to cotton-printing the beautiful invention of Mr. Perkins for multiplying steel engravings. This process is now commonly applied to the production of dies; and its application to cylinder-printing may be briefly described as follows:—Instead of the large copper cylinder previously employed, the artist engraves in intaglio upon a smaller cylinder of soft steel one copy of the design, which is arranged to cover the whole surface of the cylinder, and which is then termed the *die*. This is hardened by Mr. Perkins's process, and, by means of powerful pressure, is made to transfer the pattern *in relief* to a similar cylinder of soft steel, called the *mill*. The latter being hardened, is in turn made to transfer the necessary repetitions of the pattern to a copper cylinder of the ordinary kind, which thus receives the design as from the hand of the engraver.\*

Notwithstanding the application of metal-printing, the use of wooden blocks continued, and the Perrotine, already mentioned, was extensively employed. This machine consisted of three blocks, so arranged as to be brought to bear upon the surface of the cloth, which was passed over an iron beam in the form of a prism, the pressure being regulated by springs. The colouring material was applied to the blocks by brushes worked by machinery; and as compared with the original hand-blocks, the Perrotine effected a very great saving of labour. By a further improvement in machine block-printing, a number of blocks, sufficient to print a piece of calico lengthwise, were so arranged as to impress one colour on the cloth—a similar set adjoining them being made to print a second colour across the fabric; as many other sets being added as were necessary to complete the pattern. In this method the blocks had their faces downwards, and were worked by a lever.

The triumph, however, of the mechanical processes, as applied to calico-printing, is to be found in the wonderful and elaborate cylinder machines worked by steam, and capable, so far as the principle is concerned, of fully printing patterns of any number of colours at a speed of more than a mile an hour.

It is hardly necessary in the present work to describe these machines. It may be sufficient to state generally, that the various cylinders, differently engraved to carry out their respective purposes, are arranged horizontally; so that, in the course of their rapid revolution, their surfaces may become charged with the colours, mordants, discharges, or resists necessary to insure a perfect pattern; and which materials they receive from immersion in troughs placed beneath them. All the superfluity of these preparations is removed from the surface of the cylinders by a knife-like instrument, called the "doctor" (similar to that of the ordinary printing-machine). The "pieces" of the fabric to be printed are stitched together to any required length, and the cloth is subjected in succession to the action of the cylinders, the necessary pressure being supplied by large rollers or drums. Of course, the utmost nicety of arrangement is necessary to secure the marvellous accuracy and rapidity which characterize the process.

To quote the words of Mr. Bazley, President of the Chamber of Commerce at Manchester,†

\* See Holtzapffel's "Turning and Mechanical Manipulation;" also a paper by Mr. Perkins, in the "Transactions of the Society of Arts," vol. xxxviii.

† "Lectures on the Results of the Great Exhibition," vol. ii. p. 135.

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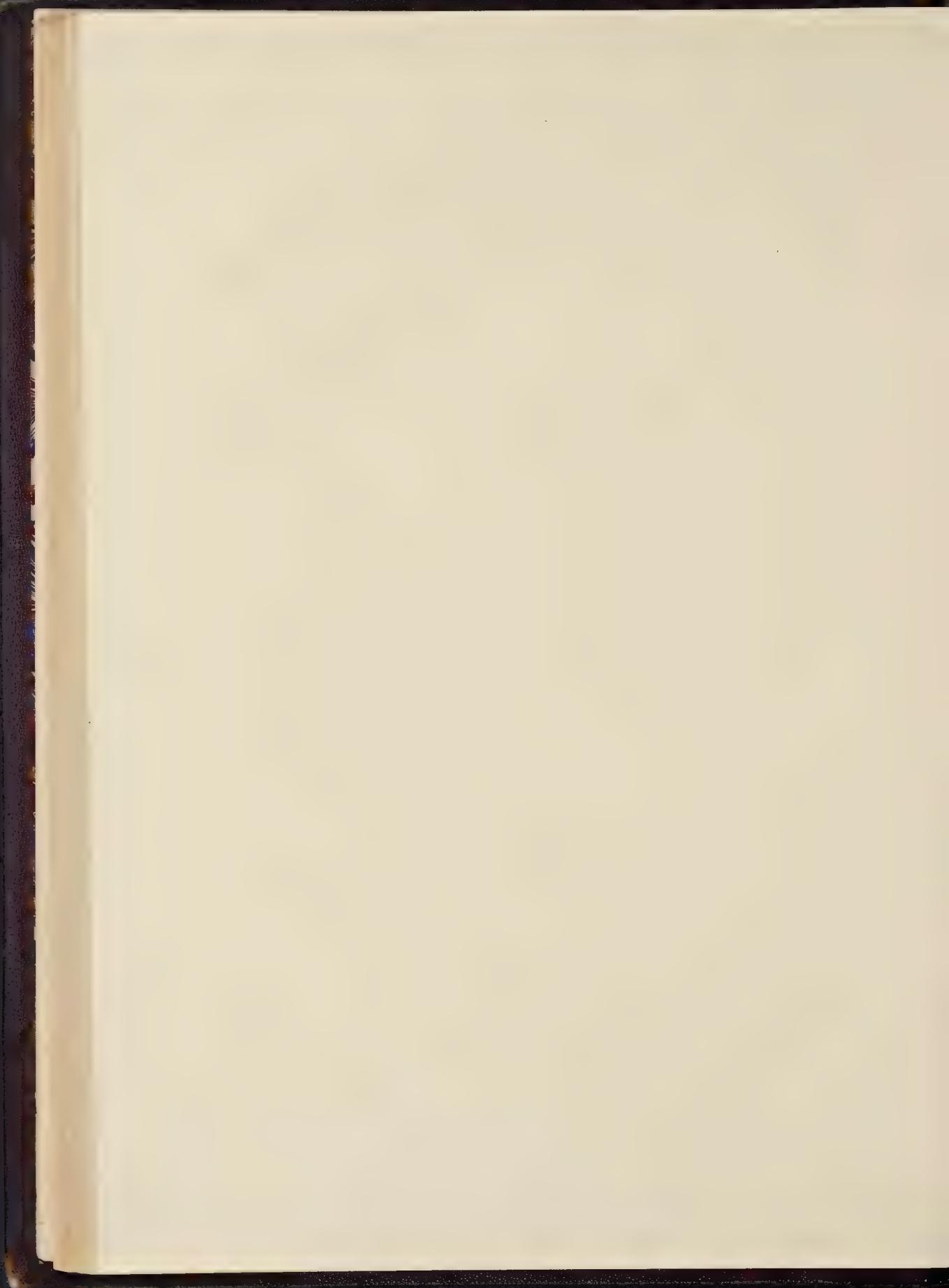
"the calico-printer has, with magical skill and precision, kept pace with the spinner and manufacturer. From the hand of the block-printer all the forms of the beautiful flowers of the field have proceeded, charged with the mingled colours of the rainbow, decorating muslin or calico, and tempting an extension of production and of trade. But to the wonder-working cylindrical printing-machine may be attributed the great impulse imparted to this branch of industry, which, with its curious and exquisite construction, enables a man to perform the work that many hundreds of men might not be able to perform without it; for besides imparting the forms of the pattern to be produced, it impresses to the extent of eight colours at the same moment of time, and by further clever mechanical combinations, twelve colours will hereafter be simultaneously communicated." Amongst the principal promoters and improvers of cotton-printing, we may mention the names of Arbuthnot, Kilburn, Peel, Liddiard, Thompson, Fort, Hartman, Clayton, Hargreave, Greenway, Menteith, Hoyle, and Schwabe. It was estimated seven years ago that one seventh of all the cotton spun and manufactured in Great Britain was devoted to printed goods; and from the improvements in machinery above referred to, this proportion has since increased.

With regard to the amount of taste displayed in the printed fabrics exhibited in 1851, Mr. Bazley only expressed the general opinion at the time, in stating that, "for perfection in colour, and good taste in design, the foreign goods were generally regarded as most attractive." He was, however, justified in adding that there could be no question of the sound and improving position of the British print-trade; Manchester and Paisley have given striking proofs of progress in this respect; but there is still room for improvement in this important element of commercial success.

Mr. Ward, the author of a well-written volume published in 1851,\* observes that "France has studiously cultivated the art of design, and advanced its professors to the rank of gentlemen. In England, on the contrary, with some exceptions, it has been degraded to a mechanical employment, and remunerated at weekly wages. France has in consequence a species of industry to which we have no claim—the production of designs for exportation. The demand for the latter is considerable, and has been rapidly increasing. Small as is the print-trade of France compared with that of England, there are in Paris ten times the number of pattern-drawers that are to be found in London or in Manchester. Some of these establishments are considerable, and employ from ten to fifteen designers each; and a talented designer receives from eight to ten thousand francs a year;—more than twice the sum paid to similar talent in this country."

OWEN JONES.

\* *The World in its Workshops*, 12mo. p. 243.



ON THE  
PRINCIPLES OF DESIGN APPLICABLE TO TEXTILE ART.

BY M. DIGBY WYATT, ARCHITECT.

The objects and mission of the present work would obviously be but imperfectly realized if some endeavour were not manifested in it to utilize, for Manchester's particular behoof, the lessons derivable from a careful study and examination of the objects brought together in Manchester's "Great Exhibition," which bore directly or indirectly upon those industrial arts, the successful prosecution of which has rendered the great capital of Lancashire at once so celebrated and so opulent. In adopting the language of analysis, we are too often apt to raise barriers between elements, possessing so much in common, and gliding so imperceptibly into one another, that to separate is almost to destroy. Such is the case in the establishment of any arbitrary division between the Fine and the Industrial Arts. Technical perfection, the leading characteristic of the latter, is likewise an essential though subtle ingredient of success in the former; while, unless taste and refined judgment, which make up the only atmosphere in which the Fine Arts can fructify, preside also over the Industrial Arts, labour sinks from the dignity of a freely exercised intelligence, to the position of a coarse and repugnant, but nevertheless indispensable menial,—from the honoured friend of man, in fact, to become his household drudge and clumsy Caliban. Slight as may appear, at first sight, the connection between some of Raffaelle's sublimest conceptions and the staple productions of the loom, it would be no less impolitic than unjust to assert that there was none. But for the technical excellence acquired by the weavers of the Low Countries, those glorious cartoons which it is our pride to possess at Hampton Court, would most likely never have issued from the studio of him, whom it was but venial sin to christen "Il divino;" but for the golden harvest sown by the cunning weavers of Florence, and reaped by the Medicis and other great patrons of Art, Raffaelles might have lived in vain; and those glories of a magnificent age, the fast-fading shadows of which are alone left us to admire, might never have been summoned into existence.

One of the most obvious consequences and proofs of that coherence between Fine and Industrial Art, which has ever existed, but which it was reserved to the Manchester Exhibition to first worthily develop by placing the choicest examples of both in juxtaposition, is to be observed in the historical fact that the highest perfection in almost all branches has been invariably simultaneously reached. The inference which may be fairly gathered from this synchronous development is, that there exists between all the varied forms under which the creative power of mankind can be exercised, a relation of mutual dependence analogous to that which obtains between the various members of the human frame,—to each its separate function, but to all one common end and duty,—that of supporting the lofty organization with which man has been providentially endowed. So in a nation's powers of production, the

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vital chain is made up of many links, any defect in but one of which endangers the breaking of that which keeps the whole together. It does not, however, follow that because we may have good reason for believing a certain harmony to subsist, essential to the perfect organization of two things apparently independent of one another, we must necessarily be able to trace out the precise nature and mode of maintenance of any such mysterious relationship.

To apply these generalizations to the subject under consideration, we must observe that any elimination of guiding principles in design, applicable to textile art, must be effected, *firstly*, by recognizing those general laws of beauty which apply to all surface treatment, from that of a picture by Titian, or an arabesque by Giovanni da Udine, to the arrangement of the cheapest possible cotton print or wall-paper; and *secondly*, by noticing the regulations as to the disposition of ornament entailed by peculiar conditions of textile manufacture.

The best writers on the subject have agreed, with reference to the first portion of our subject, that it is in the fabrics of the East, decorated either in the loom by weaving; by printing, embossing, or embroidering when woven; by plaiting, spangling, slashing, or in any other mode, that the best models for analysis and judicious imitation are to be found. With such the Manchester Exhibition was amply supplied, mainly through the liberality of the East-India Company; and it is to be hoped that the opportunity so afforded to the local designers, of studying the glowing and gorgeous but invariably beautiful Oriental stuffs, may not fail to have imparted to the artists of Lancashire and Yorkshire some considerable portion of that

sensibility of taste and eye, upon which, after all, probably more than upon any regularly recognized rules, the native designer relies for his happiest effects. Of his powers, very favourable examples are given in Plates IX., X., XI., XII., XIII., XIV., XV., XVI. Among these, No. XV., although not the most pleasing, is the most interesting, as being the *fac-simile* of a design for a shawl made by a Cashmerian artist. It exhibits the interminable "palmette" in triumphant flourishes no less prominently than does our woodcut, which also shows the usual mode of filling up the interior of the "palmette" with wayward lines and scattered flowers.

Playful and capricious as the usual clash of their highly decorative patterns may appear, at times the Indian designers assume a simplicity of geometrical treatment worthy of the ancient Greeks, and in such specimens as the beautiful piece of matting from the Museum of the East-India House (Plate XVI.), the greatest sobriety of taste is manifested. It is in patterns of this nature that the student may best recognize the expression of repose which is invariably conveyed by simplicity of geometrical arrangement, so studied that every line is, as it were, resolved into equilibrium by another confirming or opposing it. Thus the diagonal lines are bounded by rectangular ones of greater strength of tone, and the tendency of the diagonals to run out of the boundary of the matting is successfully corrected. Burke has rightly appreciated the



*Shawl Pattern, in which the palmette forms the principal feature. From the Museum of the Hon. E. J. Company.*

sublime effect of the unbroken repetition of simple forms; and the sense of tranquillity which is experienced in the "long-drawn aisle" of a Gothic cathedral, is felt from the

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same source, though of course in a minor degree, when the eye rests upon a fabric covered with a well-distributed and balanced repetition of some elementary diaper. The same symmetry and simplicity of geometrical arrangement which give dignity and quiet to sculpture, as in the Minervas of the Eginitans, the Panathenaic frieze of the Athenians, the colossal kings of the Egyptians, the gods and genii of the Assyrians, the Christian saints and heroes of Rheims and Wells, induce unerringly, a sensation of quiet satisfaction when they are adopted as the basis of design for stuffs of greater or less richness.

The grandeur of the gold ground mosaics of St. Mark's at Venice, the Baptistry at Florence, Pisa Cathedral, Monreale, San Clemente, and Sta. Maria in Trastevere, &c., and of many of the early Italian fresco decorations, are dependent for their effect upon very much the same principles of treatment which characterize the majority of the kincobs and ordinary gold ground fabrics of the East. No one has paid more sedulous attention to these productions than Mr. Owen Jones, or has written with greater zeal and knowledge upon the subject. In an excellent article published in the "Journal of Design" (vol. v.), he thus sums up the leading peculiarities he had remarked in the usual surface ornamentation, not of India only, but of all countries over which the Moslem race had extended its sway; he found,—

- " 1. That the construction is decorated; decoration is never purposely constructed.
- " 2. That beauty of form is produced by lines growing out one from the other in gradual undulations; there are no excrescences; nothing could be removed and leave the design equally good or better.
- " 3. That the general form is first cared for; this is subdivided and ornamented by general lines; the interstices are then filled in with ornament; which is again subdivided and enriched for closer inspection.
- " 4. That colour is used to assist in the development of form and to distinguish objects or parts of objects one from another.
- " 5. That to assist light and shade, helping the undulations of form by the proper distribution of the several colours, no artificial shadows are ever used. And,
- " 6. That these objects were best attained by the use of the primaries on small surfaces, or in small quantities, supported and balanced by the secondary and tertiary colours on the larger masses."

These excellent observations of Mr. Owen Jones will be found to be admirably supported by our woodcut, which is taken from a beautiful block-printed calico in the Museum of the East-India Company, as well as by the various patterns given in Plates IX., X., XI., XII., XIII., XV. The principles thus first enunciated by Mr. Jones are all, it may be remarked, general ones, in the broadest sense; since, with the exception of the general aversion to the clear indication of shadows noted in "the principles," there is not one which can be disregarded by the cleverest painter or architect without marring the beauty of the decorative effect of his picture or building.

Mr. Jones's views have been thus indorsed and amplified by Mr. Redgrave, who, in his supplementary report "on design as manifested at the Great Exhibition of 1851," observes in reference to the garment fabrics exhibited by the East-India Company:—"These are almost wholly designed on principles presumed to be just ones; the ornament is always flat and without shadow; natural flowers are never used imitatively or perspectively, but are conventionalized by being displayed flat, according to a symmetrical arrangement; and all other objects,



W. D. Sleath, Esq.  
Printed Calico, exhibited by the Hon.  
East-India Company.

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even animals and birds, when used as ornament, are reduced to their simplest flat form. When colour is added, it is usually rendered by the simple local hue, often bordered with a darker shade of colour to give it a clearer expression; but the shades of the flower are rarely introduced. The ornament is usually geometrically and symmetrically arranged, flat, in simple tints, and bordered, as above described, with darker shades of local colour. The principle of colour adopted is often a balance of the complementaries with white, introduced to give points of expression, and to lead the eye to the symmetrical arrangement of the ornament." To these general dicta many more might be added, none of which should be lightly regarded by the designer for textile fabrics; as, for instance, that whenever an Indian launches out into a flourishing central feature for a shawl or elephant-trapping, he invariably corrects the tendency of his lines to run abroad, by surrounding the more complex forms with simpler ones, until the outside border, usually in vigorous tone or colour, running parallel with the margin of the piece of stuff, binds the whole, as it were, in one compact framework. Just in the same manner a skilful painter, in the composition of his picture, if he desires to counteract a daring arrangement of flowing line or powerful effect in the focus of his picture, will introduce vertical and horizontal lines, in solid but low tones, near the margin of his canvas; these he will make more or less prominent, according to the greater or less severity he aims at.

In adjusting the strength, depth, and character of his frame, he will further act on the same principle with the Indian designer in the arrangement of the border and fringe to his shawl, making it proportionately rich, simple, or massive, according to the greater or less marked contrast he may desire to give to the forms and colours enclosed within it. Elegant illustrations of the happy introduction of rectilinear lines, in order to bring out and at the same time quiet, diagonal and curvilinear ones, are given in Plates IX., X., XI., and XIV., as well as in our woodcut, which is taken from a noble specimen of embroidery (gold on crimson) in the Museum of the East India Company. It may be noticed in these and other examples, that

where the ground of the fabric is



*Specimen of Embroidery exhibited by the late East India Company.*

covered with an equally distributed diaper, the forms and tones of which are so balanced as to prevent any one form or tone asserting a dominance over the others, the border is reduced in importance, as in the charming specimen in the top right-hand corner of Plate XIV., growing more and more marked in contrast as the lines to be subdued are more and more vigorous, as in the example engraved in the bottom right-hand corner of the same plate. In these graceful contrasts and resolutions of form, in the skilful command of which the artist, to learn to be successful, must cultivate to the highest possible degree, not his intellect alone, but his eye and hand, every piece of Oriental stuff presents a useful and fruitful theme of study. Without the acquisition, by the English designer, of similar refinement in the perception of pure form, and in its truthful and correct definition, we cannot hope to rival, much less

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surpass, the Eastern weavers. To this end it is that not the mind alone, but the hand and eye, should be most sedulously trained; for often and often, in designing, difficulties of composition, the solution of which in obedience to any recognized law the best judgment would shrink from precisely defining, are at once "resolved" by the rapidly-glancing eye and sweeping hand of the masterly artist.

It is but seldom that English designs for textile fabrics fail through careless or slovenly drawing of the details of ornamentation; their faults more frequently arise from want of judgment and taste in scheming the general effect to be aimed at. Apart from the special conditions of manufacture, and the application of the article manufactured (to which we shall presently allude), the first and most important consideration in starting a design is the determination of the scale upon which the ornamental forms, whether altogether conventional or approaching to direct imitation of nature, are to be defined. The artist who designs such tapestries as are represented in Plates V., VI., VII., VIII., or who paints a picture to be constantly viewed in a room of average size, has his scale at once given him by those average dimensions; but that is not the case with the designer of patterns for garment fabrics. Hence the selection of subjects, and the settlement of the scale upon which such hangings for internal decoration as are represented in the two woodcuts, and which exhibit a common type of pattern, originally based on the imitation by the Italian weavers of Oriental stuffs, is



*Embossed, gilt, and painted Leather Hangings, exhibited by F. Leake, Esq.*

comparatively easy. Of these Italian originals, for the most part Venetian, some agreeable examples are engraved in Plate VIII. The distance from which a garment fabric may be seen varies of course incessantly with the relative positions of the wearer and the observer. The artist has consequently to provide patterns which shall be effective and ornamental both when seen from a distance and when closely inspected. To do this he has to adopt the expedient of fixing upon as large a scale as may be convenient for his "repeats" and main compartments, so as to secure his patterns looking well at a distance; and then he has to divide, subdivide, and fill up his compartments with more or less minute work, according to the elaboration he

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thinks suitable to the material, and the probable class of wearer; so that his ornament may be visible and harmonious when brought close to the eye. As a general rule, when the "motives" of the design are derived from nature, the flowers, fruits, shells, crystals, or other natural objects, should either be represented of their true size, or as greatly and equally diminished; for if they are portrayed as larger, the effect is inevitable vulgarity; and if only slightly smaller, the pattern always appears meagre and weak, misleading the eye, which accepts the objects as a modulus of dimension, and falsifying the true size of adjoining forms. When the reduction is considerable, it is so obvious as no longer to mislead, and littleness and prettiness hang together in art, as certainly as diminutives and affection in language. Having settled his scale of pattern, the designer has next to make his option between two modes of filling up the space he proposes to decorate. He may either treat the ground of his material as the canvas upon which he scatters his forms and colours, allowing the original ground to dominate, or he may so subdivide his surface as to get rid of his ground altogether. The one system we may designate as the Pictorial, and the other as the Mosaic. In the pictorial system the surface serves as a ground, upon which are painted lines, figures, foliage, or any other objects which may be conceived as appropriate to express the intention of the artist. These lines or patterns are so arranged as to leave a considerable portion of the ground colour predominant, either by uninterrupted line or quantity of surface, throughout the whole composition. In mosaic compositions, on the contrary, the whole surface is subdivided, each portion, or a certain number of portions, being arranged to consist of different colours; the relative areas of these compartments determining the intensity of the colours to be employed upon them; or, if equal intensity be employed, fixing the general effect and tone of the whole, when viewed from a sufficient distance to cause the colours to blend with one another. Thus, when a surface is divided into a number of compartments, the aggregate areas of which destined to be coloured deep blue are equal to twenty-four, and the areas arranged to be tinted red equal to six, at such a distance from the surface as to cause those colours to fuse, the result produced would obviously be a purple, in which blue predominated in the proportion of two to one.

The great art of producing a satisfactory general effect in mosaic patterns consists in so adjusting the size of the compartments to the violence or gentleness of the contrasts, as to produce an effect of the merging of the tints at that point of distance from which the object is usually viewed. Where a brilliant effect has to be produced, the merging or focal distance, if we may use the expression, should be greater than the distance from the eye of the spectator to the plane surface. Where, on the contrary, a tranquil or unobtrusive diaper is required, the merging or focal distance should be shorter; so that if, for example, the effect of the union of the tints at the merging point produces a russet brown, and it be desired to realize an effect of simplicity, the spectator may receive an impression but little differing from that which would be conveyed to the senses by a plain tint of the same colour. To the first-mentioned, or pictorial class of decoration, belong all trail patterns in stuffs, most brocades, the majority of Pompeian decorations, and those compositions in which flowers or other objects are distributed over a field of uniform tint; such, for instance, as the old stamped, gilt, and painted leather hanging we have engraved, and which was exhibited by F. Leake, Esq.



Stamped, gilt, and painted Leather Hinging, exhibited by F. Leake, Esq., and illustrating a pictorial arrangement of pattern.

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Under the head of Mosaics, we may class almost all patterns depending upon a collocation of different separate materials, such as inlaid pavements, arrangements of encaustic tiles, Turkey or Persian carpets, and the great majority of Oriental patterns. This mosaic principle of distribution is not ungracefully shown in the beautiful knife-sheath we engrave.



*Knife, with embossed Sheath, illustrating a mosaic arrangement of pattern.*

In many distributions of ornament over plane surfaces, a combination of the two principles takes place, the whole area being divided into compartments of various colours; thus constituting a mosaic subdivision; while each compartment has upon it some pattern which is complete in itself, but so subordinate to its ground colour, that it scarcely interferes with the general mosaic system of arrangement.

Plates X. and XVI. illustrate the mosaic method of distributing surface decoration; Plates VIII., IX., XI., XII., the pictorial; and Plates XIII. and XV. the mixed or compound system. In Plate XIII., the effect of running down the black ground in the central compartment of the border has a singularly happy effect. That appearance of bloom, arising from the tolerably equal balance of brilliant colours in small masses on a mosaic system, is happily exemplified in the compartments adjoining that through which the black ground runs. Where it is desired to maintain and assert the drawing of a pattern, it is well to adopt a pictorial treatment, and preserve a distinct basis in one uniform tint; but where a richly-decorated blaze of colour is alone wanted, it can be best obtained by the "mosaic" arrangement. Upon whichever of these two systems the designer for textile fabrics proceeds, he should never forget, in working out his ideas, Mr. Owen Jones's golden rule,—"that the secret of success, in every work of ornament, is the production of a broad general effect by the repetition of a few simple elements: variety should rather be sought in the arrangement of several portions of a design, than in the multiplicity of varied forms." It is in strict subordination to this rule, that the finest Oriental, Classic, Byzantine, Mediæval, and Renaissance textile fabrics were designed; and it is only by attention to it in the present day that good taste can be satisfied. The same able artist and writer has so succinctly embodied his own and others' discoveries and studies, in reference to the laws of colour, in his admirable essay on the subject read at the Society of Arts, that it would be an unnecessary recapitulation to dwell upon them in this brief essay.

For a somewhat similar reason, the author abstains from touching upon many of the general principles which should determine form in textile, as in other branches of the decorative arts, having attempted to define them with some precision in a corresponding essay, forming also one of the series on the results of the Great Exhibition of 1851, and read at the same society on the 28th of April, 1852. Since the date of the publication of that essay, the tendency of the chief directors of taste has been, as it appears to the author, to tie the decorative artist's hands somewhat too dogmatically. The result will be that, unless corrected by the sallies of a graceful fancy, our productions will grow dry and arid. It is no less requisite for success in the decorative art, to teach conditions under which a close approach to the direct imitation of nature may be made, than it is indispensable to lay down the law that, under a majority of conditions, the sweets of nature can only be properly culled and rendered under a highly conventional form—"Ars est celare artem;" and the aspect

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of too great rigidity in elementary geometrical treatment is almost as fatiguing to the cultivated eye as entire inattention to conditions of symmetry would be displeasing. In the works of Nature herself, the happy medium, at once the greatest order and most auspicious license are to be found.

"Within these limits is relief enough—  
Sweet bottom-grass, and high delightful plain,  
Round rising hillocks, brakes obscure and rough."

"We may moreover be satisfied," as Mr. Dyce well observes,\* "that in the employment of geometrical forms, we are but following the great example of Nature herself. That same Nature which, in the animal and vegetable world, has afforded us every variety of curvilinear form, has, in the crystalline, given us the whole range of rectilinear form. The repetition of geometrical forms is one of Nature's own modes of decoration, and although the repetition is generally accompanied by a gradation depending upon, and adapted to, the curving of the surfaces to which the pattern is applied, as, for instance, in the scales and spots of serpents and fishes, yet the principle of repetition is there, and if the surface were flat, instead of curved, it is reasonable to imagine that the forms would be developed with as much regularity and uniformity as one of Nature's own artists, the little bee, displays in the series of regular hexagons of which the honeycomb consists."

The artist whose mission is limited to designing for textile fabrics may, with no less profit than delight, "consider the lilies of the field," and, as Spenser sweetly sings, —

"Through contemplation of those goodly sights,  
And glorious images in heaven wrought,  
Whose wondrous beauty, breathing sweet delights,  
Do kindle love in high conceited sprights,"—

learn to extract the honey from the flowers, and to sift those elements of grace which make the face of Nature lovely, from those marring and discordant influences which too often fester amidst the busy haunts of men. Nature's book, which is ever open, is the best and truest, for she—

—<sup>a</sup>is made better by no mean,  
But Nature makes that mean; so o'er that Art  
Which you say, adds to Nature, is an art  
That Nature makes."

Hitherto the general principles upon which we have dwelt, although essential to the textile art, are yet all fundamental elements in the production of agreeable impressions upon the brain, through the eye, by any medium. This identity arises partly from the community of organization in respect to the receipt of such pleasurable emotions which pervades mankind, and partly from that mysterious connection which subsists between those varied children of the common parent, Nature—the different branches of the great family of beauty; for, as Mr. Dyce remarks in the admirable lecture from which we have just quoted, "The arts of ornament and the fine arts are both traceable to the same sentiments and tendencies of our being: the one kind strives to embellish the realities of life, the other endeavours to give us pictures of some higher condition of humanity; yet this difference only holds good with respect to two of the fine arts, viz., painting and sculpture; for ornamental design is not only an essential element in the third of the fine arts, but gives to it those very qualities on which its claim to be regarded as one of the fine arts depends."

We now turn briefly to the second portion of our subject,—the *special* conditions which affect design as applied to textile fabrics. So long as draperies, like carpets, table-cloths, blinds, rugs, and wall-hangings, are supposed to remain perfectly flat, their treatment comes under all the general rules which can affect surface-decoration of any kind; but when, like stockings, gloves, waistcoat-pieces, and some other garment stuffs, they are made to follow

\* Lecture on ornament, to the students of the London School, published in the "Journal of Design," vol. i. 1849.

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closely the form of the figure, the problem becomes more difficult; since, in addition to the necessity of providing that they shall be in themselves decorative, it is indispensable that they shall enhance, and not mar, the beauty of the forms they are designed to cover. How often are patterns so contrived that a great gash seems to run right across and deep into a lady's bosom; that one end of a scroll is to be found on one side of a shoulder, and the remainder can only be found far down on the other; that spirals falling on comparatively flat portions of the body, seem to heave up in bumps where bumps ought not to be; and that curved lines, bent to and fro over swelling and undulating forms, are not only ruined as far as their own beauty is concerned, but, as if in revenge, they distort the graceful curves they cover. Sometimes a garment—silk—will be worn, brocaded with what is considered to be a splendid pattern—say in black and red, and often in equally violent but less harmonious contrast. What is the consequence? When the lady stands against any dark objects, the black in the dress unites with the dark background, and the form she assumes, when seen from any distance, is that of a misshapen red skeleton. Again, the same pattern may be, and is frequently made in two tints, which may or may not harmonize, but one of which is, what the French call a *couleur fuyante*; and the other, an advancing colour. When that is the nature of the contrast, no amount of conventionality in the pattern will keep it flat, and every surface is consequently distorted by the colour, supposing the form to have been

really well designed. Occasionally, a gentleman's trousers are either cross-barred, or chess-boarded, or have, by way of decoration, a Greek fret of the severest character, which is evidently far too rigid to allow the knees to be bent, on any account whatever. How often, in *mousseline-de-laine* and *barège* dresses, the stripes—lengthwise and across the stuff—symbolize too vividly the skeleton hoop that sustains and puffs out the skirt. Lately, indeed, a barbarous broad stripe has been adopted of the most violent description (a dress so decorated is known technically, the author believes, as "*en quilles*"), cutting, apparently, one or more great trenches in the dress, from the waist to the feet. As example is, at all times, better than precept, we engrave a pattern, which, though by no means unsuitable as a mural decoration, or for furniture, so long as kept flat and vertical, would neither bear to be folded, nor to be drawn over any undulating surface. If folded, not only would the bends of the fold disturb the sweeps of the curves, as foreshortened in perspective, but the parts would not come together, and that which was



S. Bawing ad.

Specimen of a pattern appropriate as a wall-hanging, but inappropriate for a garment fabric; from a stamped, gilt, and painted Leather, exhibited by F. Leake, Esq.

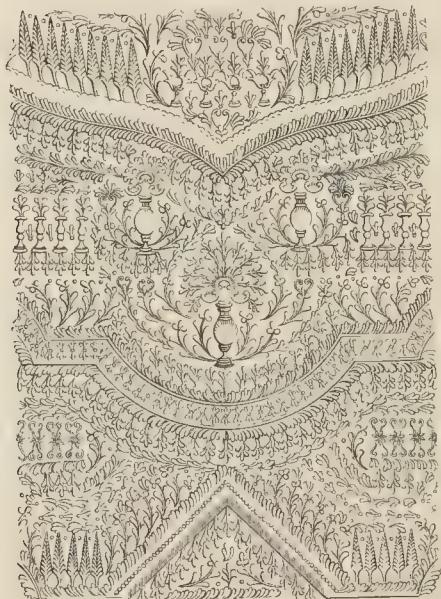
really full of design and invention, would appear to possess neither. If, on the other hand, drawn over any surface, the eye would run along the spirals, and all the modelling of the surface it covered would be lost. Those patterns fold best which are made in shortish repeats, and with uniform diapers or powderings. Long hanging stuffs should, however, in all cases terminate with margins at top and bottom.

Such misconceptions of the proper nature and value of decorative drapery as we have glanced at were unknown in the best days of art, or, if not altogether unknown, were at least

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only indulged in to heighten the effect of some masquerade or caricature. The Indian peasant winds around her body the graceful *saree* or *dupatta*, of one simple colour, or at most spangled with delicate spots, and embroidered or woven with strong colours only at the ends, which hang loose;—the prince shines resplendent in his *kimob*, covered with a very small and delicate pattern only. The Grecian lady's *chiton* and *tunic* were embroidered at the hems, and her *peplon* at the hem and angles alone: dresses and mantles embroidered all over were the attributes of immodest women. In the best times of the Middle Ages, the robes were either plain or covered with small diapers and powderings, the finish and effect being given by the splendid *anaphangia* or *orphryys*, which took the place of the gorgeous Roman *lauria*. With the frivolity of Richard II. good and simple fashion was abandoned, and the reign of fantastic stripes and vulgar diapers set in. From them we have been set free only during the brief period in which that lover of art, Charles I., with his artist friends, Rubens, Vandyke, Dobson, Hilliard, and Oliver, instituted a partial reform. Experience, then, no less than reason, shows that no violent contrasts either of form or colour are supportable in the patterns of drapery intended to sit close to the figure. Enriching a hem or selvage, or carrying a delicate pattern down the corsage when worn smooth in front, and even continuing the same kind of pattern down the front of the skirt, and making the bottom flounce rich, is about all that may be tolerated; the true theory being, that the pattern may be made more and more lively in proportion as it clings or hangs freely. Again, in this the Indians are our safe guides. Their best shawls, when folded, just give a collar of enrichment about the neck; the part that binds to the shoulders is plain, while, as the remainder hangs loosely down, it is made as gay as the heart can desire. A very great improvement in ladies' dress has taken place of late years, owing to the prevalence of the practice of selling dresses, gowns, mantles, &c., by the piece instead of by the yard. By this means the manufacturer is enabled to arrange his rich parts where they

will tell, and to keep those portions quiet which are designed to develop the shape. When a lady could buy her dress only by the yard, she was reduced to the alternative either of choosing one that would look well above her waist, or below it; what suited the one would scarcely suit the other, and hence came an infinite variety of contrivances to trim the whole into something reasonably agreeable. The Venetian, Florentine, and Milanese dames of the fifteenth and sixteenth centuries were fine mistresses of the art of costume, and it is to be hoped that Titians, Paris Bordones, Raffaelles, Sandro Botticellis, and Veroneses, may have afforded some hints which will not be lost sight of by the manufacturers of Lancashire and the West Riding. From humbler sources, however, many important lessons were to be derived. In many of the old tapestries, for example, such as those which formed a portion of the Soulages and Hampton Court collections (one from each is engraved in Plates V. and VI.), many very elegant patterns for textile fabrics were to be found, and many sug-



*Front of a Mecivra Moccassin, from the Ashmolean Museum, Oxford.*

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gestive arrangements, more particularly in the ladies' dresses, for the graceful decoration of robes and mantles. Plate V. especially confirms what we have alleged respecting the advantage of concentrating powerful effect and ornament upon hems and edges. Reason as well as good taste suggests a binding to those parts most likely to become worn and frayed. The attentive student at Manchester might even have dived deeper than the old tapestries, and yet carried away some profitable knowledge. The pattern we engrave from a Mexican mocassin in the Ashmolean Museum at Oxford (see p. 80), is much more carefully designed than many a Berlin wool pattern of infinitely greater pretension.

The upper part follows the flap, which turns over on the instep. The vase with its rude "anthemion," makes a good central feature on the most conspicuous part of the foot,—the sweeping border beyond pleasantly recalls the line of the border of the turn-over flap, while the *chevron* carries down the eye to the ground, marking the precise line of the tread as the foot reaches the ground. It has obviously been carefully studied with reference to the form it covers, and the same can be but seldom averred of many of the ornamental designs of the present day.

Another important consideration with the artist should be the nature and texture of the material for which his design is intended. For thick and warm fabrics it must be evident that a fully covered ground, with plenty of reds and yellows, purples and greens, must be as acceptable as cold colours and feeble drawing would be repugnant. When a material is of a light and gauzy character, those regulations as to the maintenance of flatness, which are essential to the success of a carpet or *portière* may be altogether relaxed, and that flimsiness and airy transparency which form the beauty of the fabric will only be enhanced. Of this many of the French muslins printed by Gros Odier and Depouilly offer the happiest evidence, and the printers of Glasgow and Manchester have very successfully followed in their track. With a common print it is well to have a thoroughly *covering* pattern, as in that instance the surface texture of the stuff is not worth preserving; but in a silk or satinet the reverse is the case, and it would be a wanton sacrifice of a certain source of beauty to cut up too much, and hide, the glossy face the manufacturer labours so hard to obtain in the greatest purity. The nature of the folds made by any kind of drapery should not also be without its influence on the pattern. In cases where, as in cottons, the folds are small, crinkled, and close together, the patterns should be, and almost always are in Indian goods, as small as possible; in the case of thick woollens and velvets, in which the folds are rounded and less angular, a larger

scale may be adopted, and more forcible contrast both in the forms and colours. If lines are introduced into the decoration of fabrics liable, like window and bed curtains, to be folded and drawn into gathers, those lines should not be too symmetrically arranged, as the folds would necessarily ruin the symmetry, left visible only here and there, and the effect produced would be one of less regularity than if the lines had been disposed in capricious angles, as in the woodcut we engrave. This, indeed offers quite a model pattern for a fabric likely to be frequently gathered into irregular folds; for while the brightly-coloured roses dot the pattern with sufficient regularity, and the green leaves



*Pattern taken from a portion of an Indian Carpet, exhibited by the East India Company.*

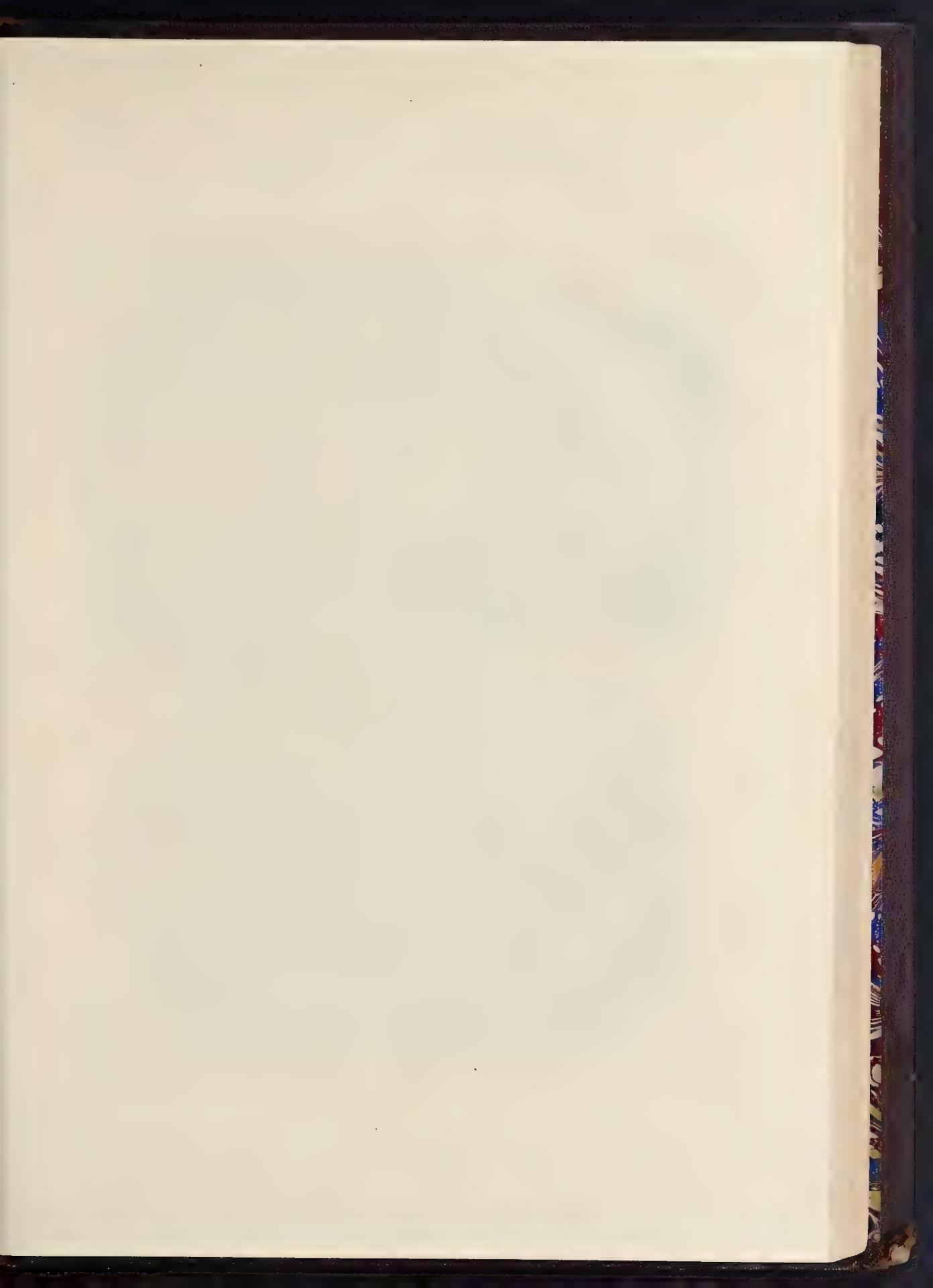
and dark lines of the stems fill up the ground, without leaving any open spaces or flaws, a series of plaits might be taken out in any direction, and the pattern would look but little the worse for the operation.

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Another rule should be observed, which especially affects designs for ribbons, muslin curtains, and lace, and fancy edgings,—it is, that parallel to every selvage, but not at the extreme edge, a firm line of colour should be run, as powerful in tone as the average of the colours made use of in the design. This line serves the threefold purpose in a ribbon, of apparently marking and strengthening the selvage; of contrasting with, and restraining all diagonal or other lines, which, from their direction, have a tendency to rush out at the edges, and of marking the form and folds of the ribbon when tied upon, or otherwise relieved against, a dress of either a harmonizing or contrasting colour.

Such are a few, among the many, points which should, the author believes, receive the careful attention of manufacturers, and that not for the sake of the buyers only, but for that of the makers and sellers as well. The pecuniary results involved in the maintenance and advance of textile art in this country are so stupendous, and the social and political complications that would inevitably supervene if any serious check was to be encountered, either through the activity of any foreign country or the supineness of our own, that every thinking man must feel it his bounden duty to contribute all that lies in his power to the progress of that branch of industry which gives bread to so many millions of his countrymen. Not alone in an aesthetic, but in a material point of view, Manchester is to be congratulated upon having brought together, for the instruction of the teeming population of the northern and midland districts, the finest mingled exhibition of art and art-industry which the world has ever yet beheld.

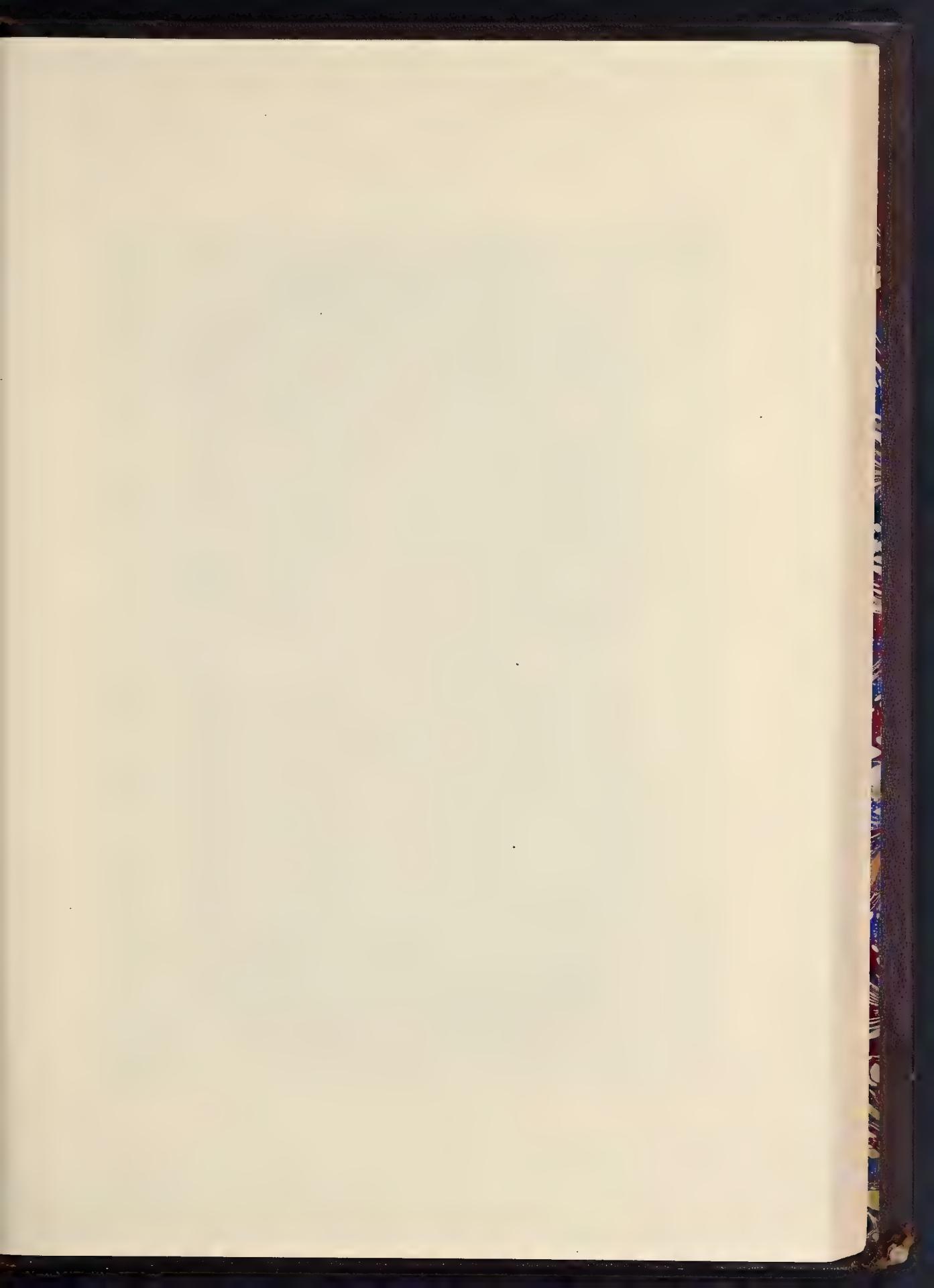
We cannot better conclude these few remarks, than by indorsing the truth and justice of Mr. R. N. Wornum's excellent observations, in his prize essay on "The Exhibition of 1851 as a Lesson in Taste;" viz., that "universal efforts show a universal want, and beauty of effect and decoration are no more luxuries in a civilized state of society, than warmth or clothing are luxuries to any state. The mind, as the body, makes everything necessary that it is capable of permanently enjoying. Ornament is one of the mind's necessities, which it gratifies by means of the eye. So it has been discovered to be again an essential element in commercial prosperity. This was not so at first, because, in a less cultivated state, we are quite satisfied with the gratification of our merely physical wants; but in an advanced state, the more extensive wants of the mind demand still more pressingly to be satisfied. Hence, ornament is now as material an interest in a commercial community, as are the raw materials of manufacture themselves."







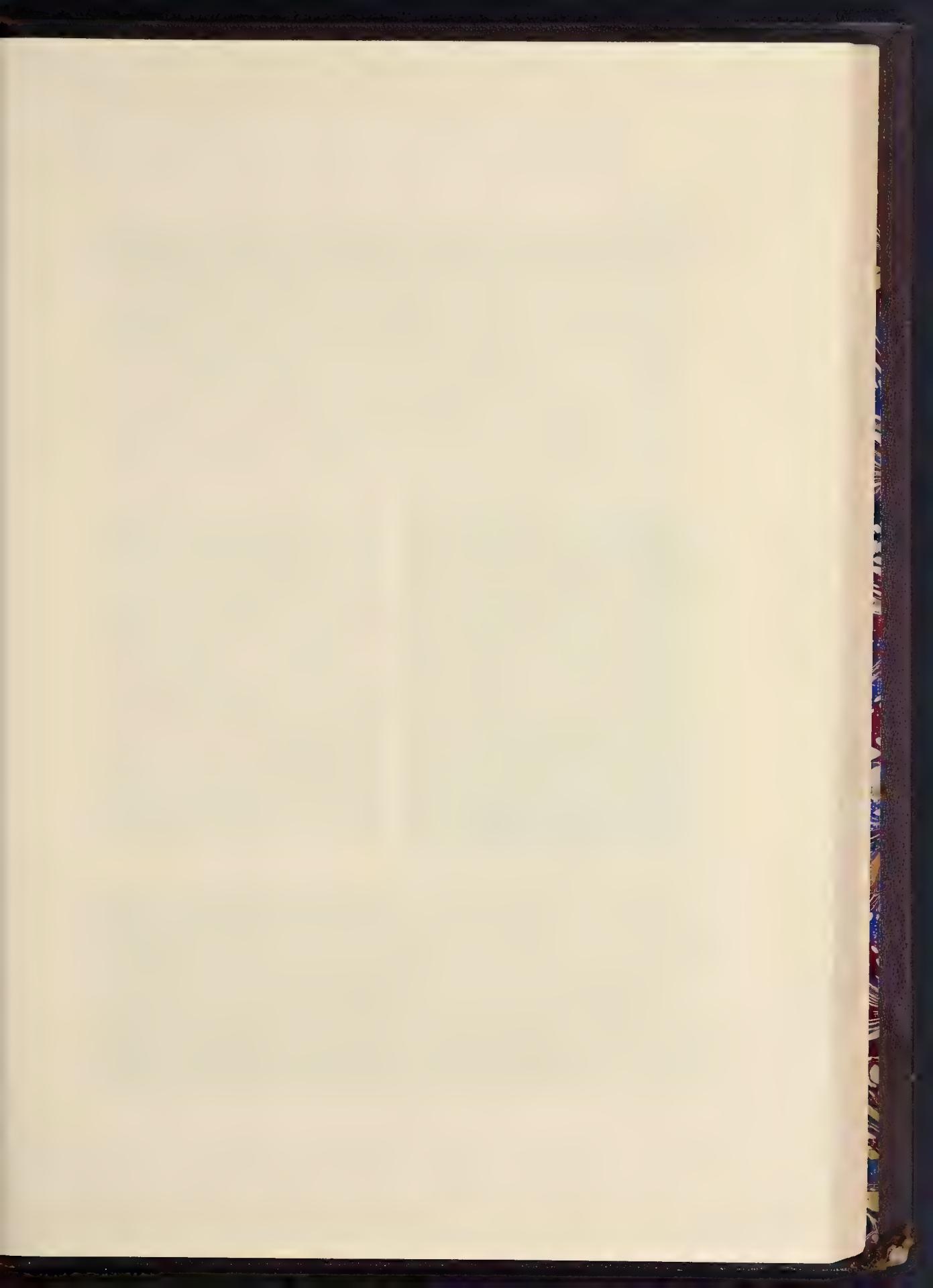








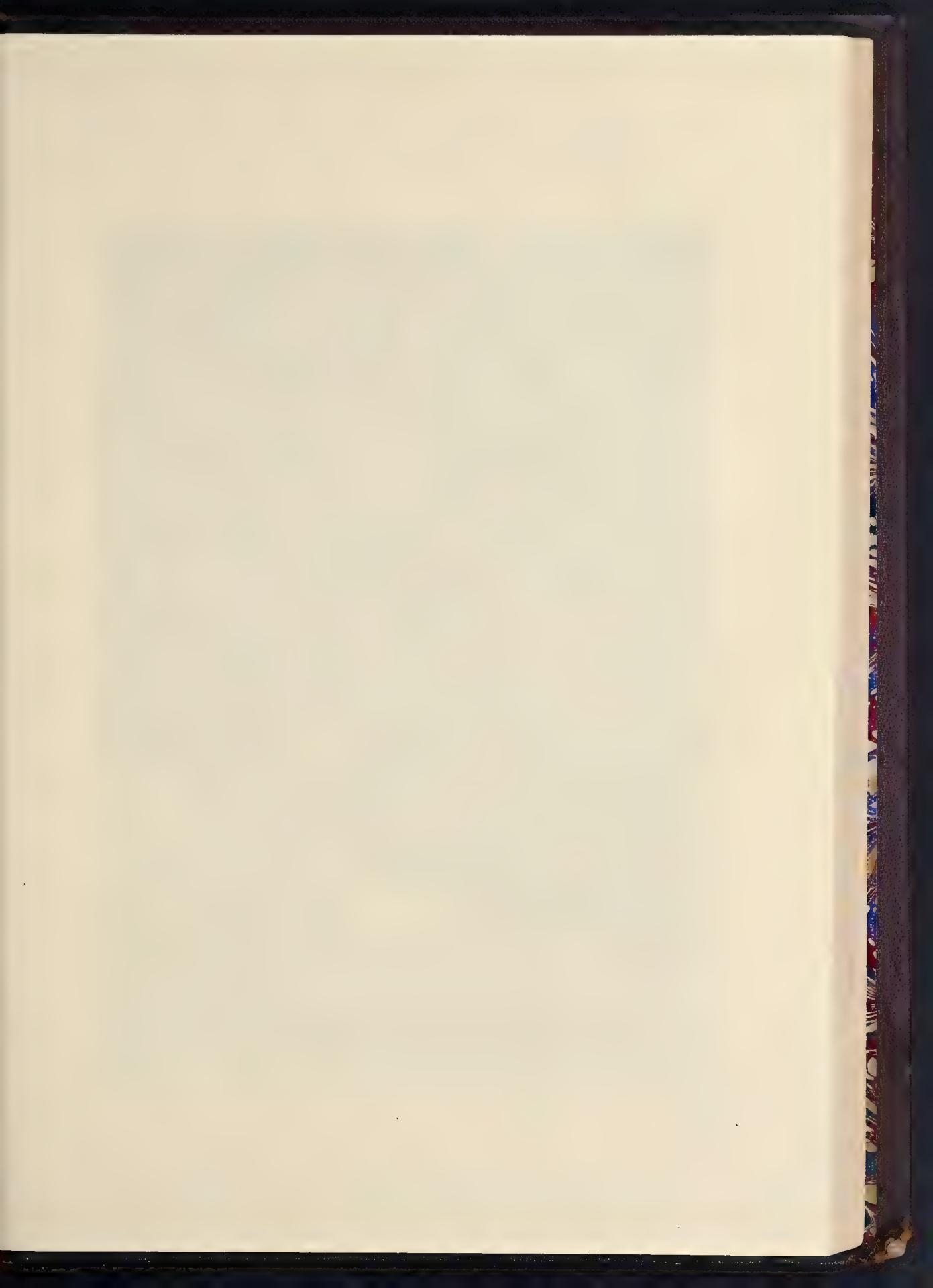










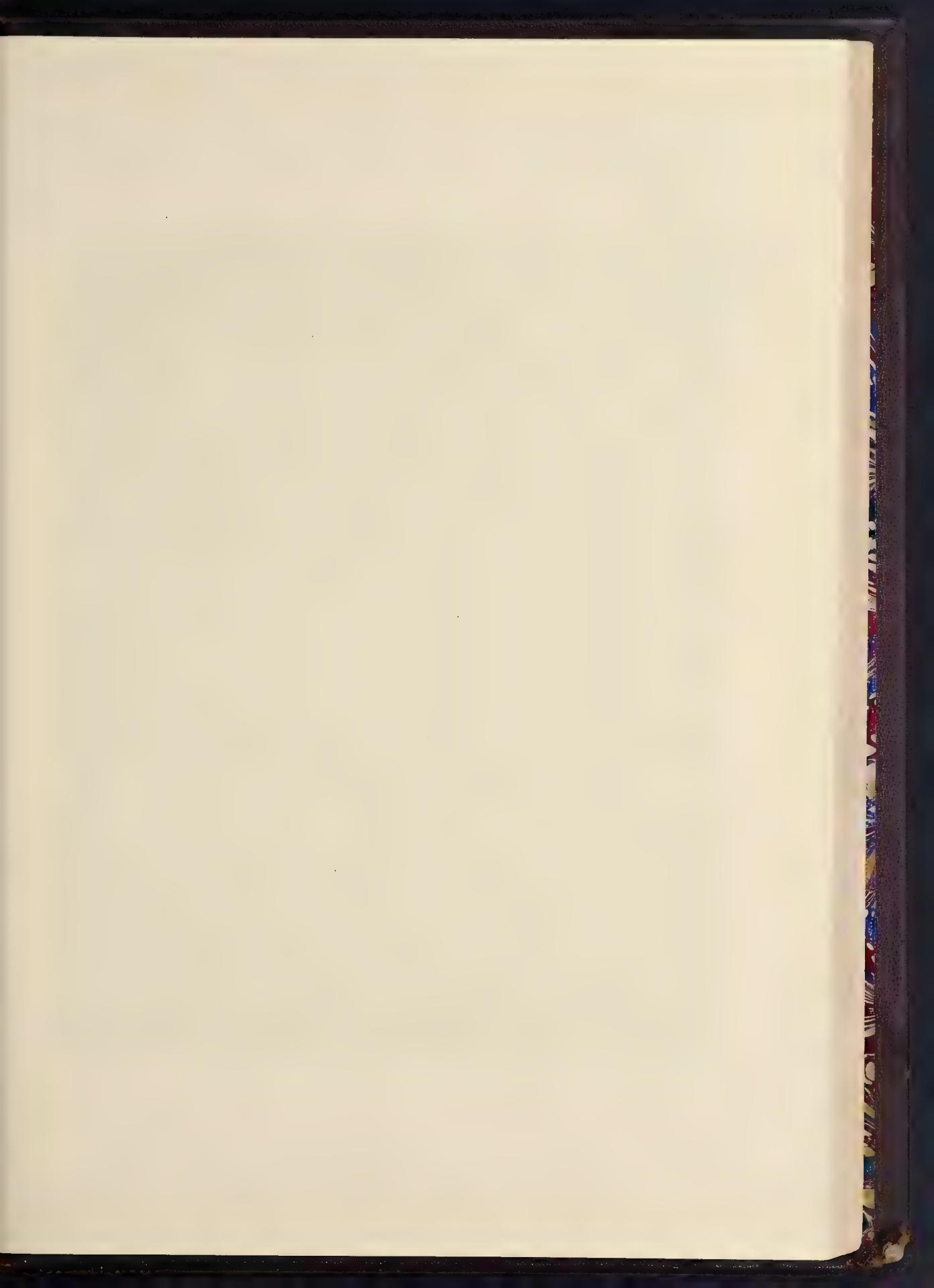






A. M. C. T. H. 1916

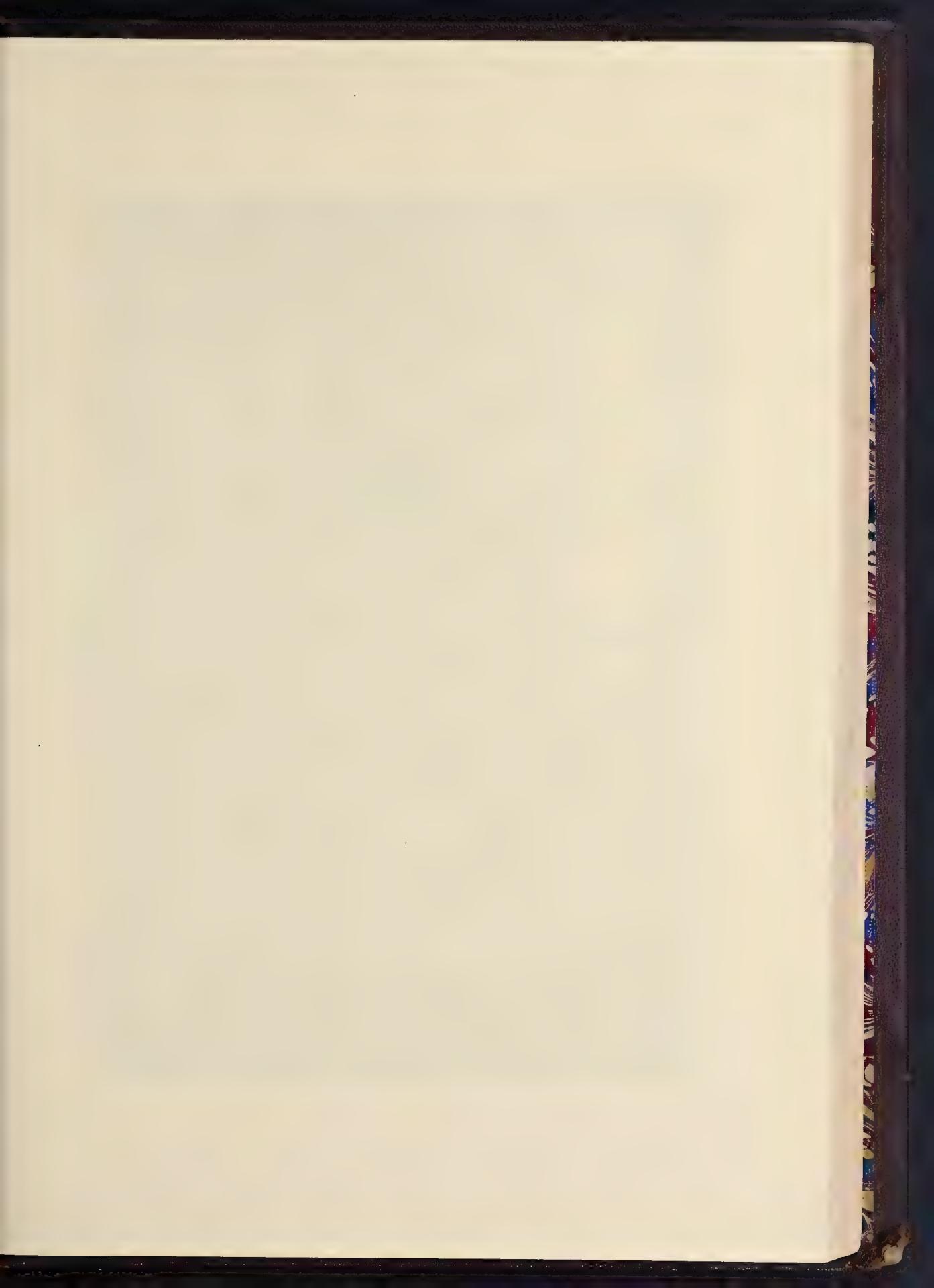








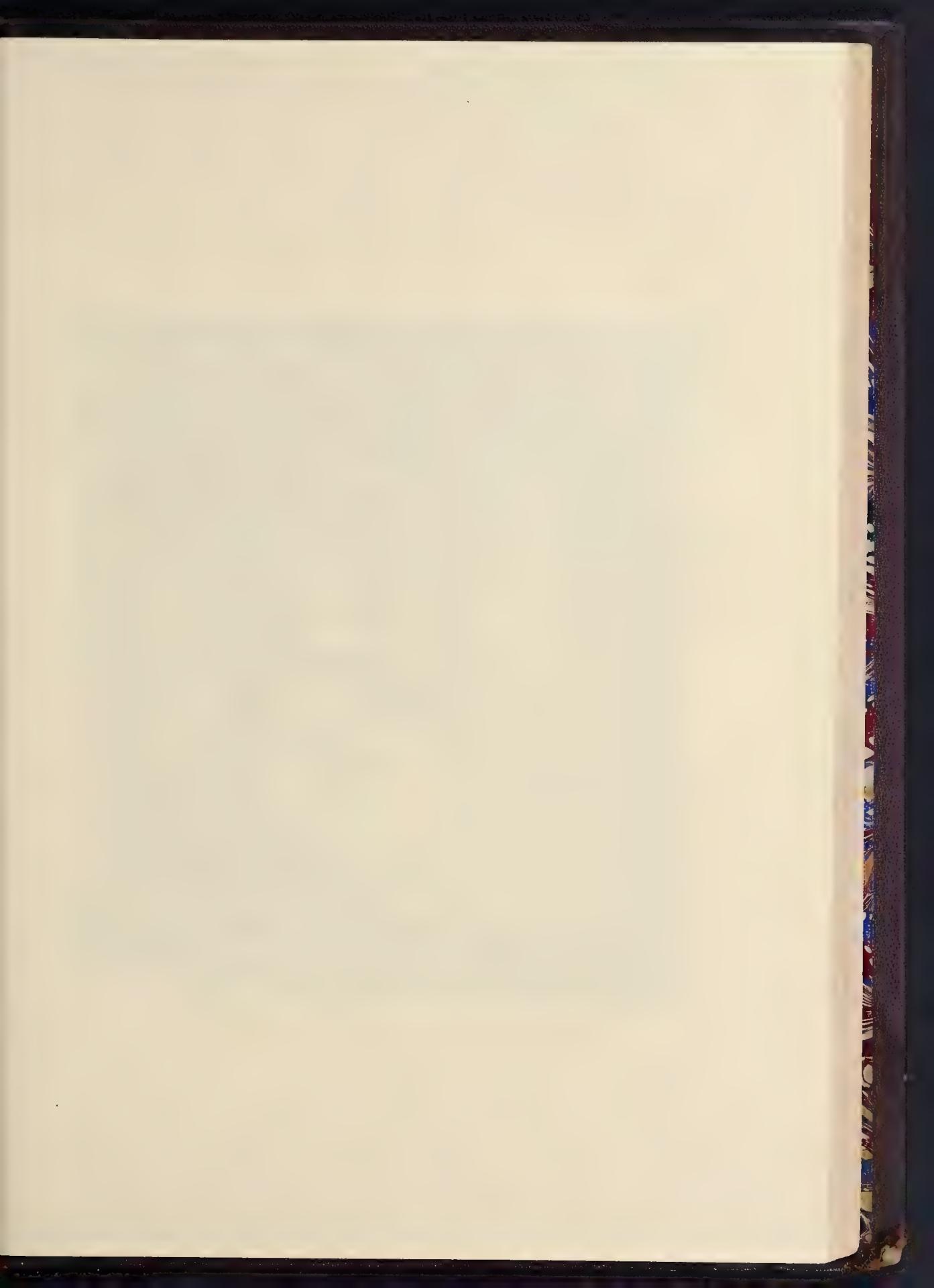










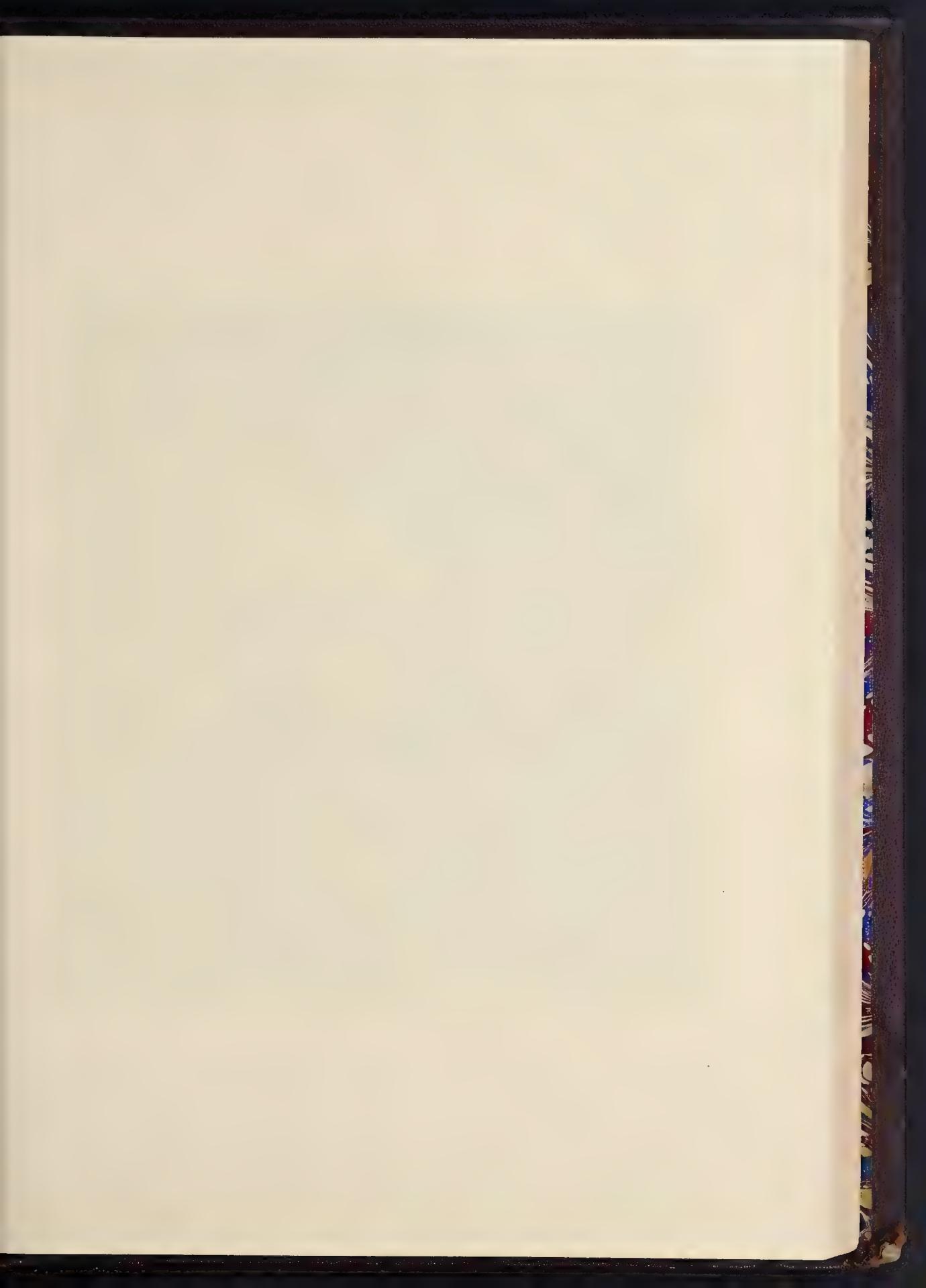






FLEMISH TAPESTRY, AFTER RAFFAEL'S CARTOON. THE MIRACULOUS DRAUGHT OF FISHES  
BELONGING TO W. MILES, ESQ. OF FORD ABBEY









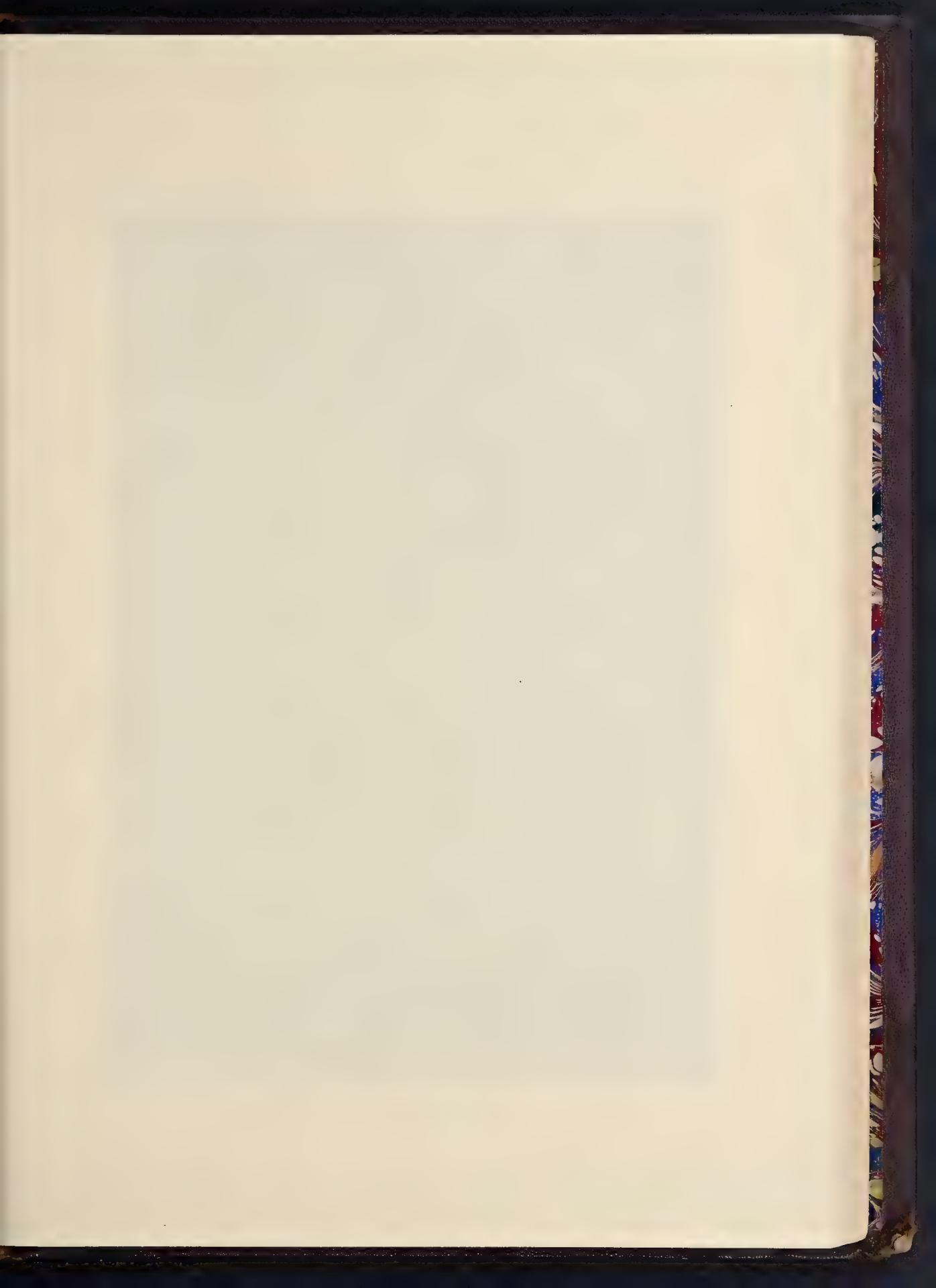








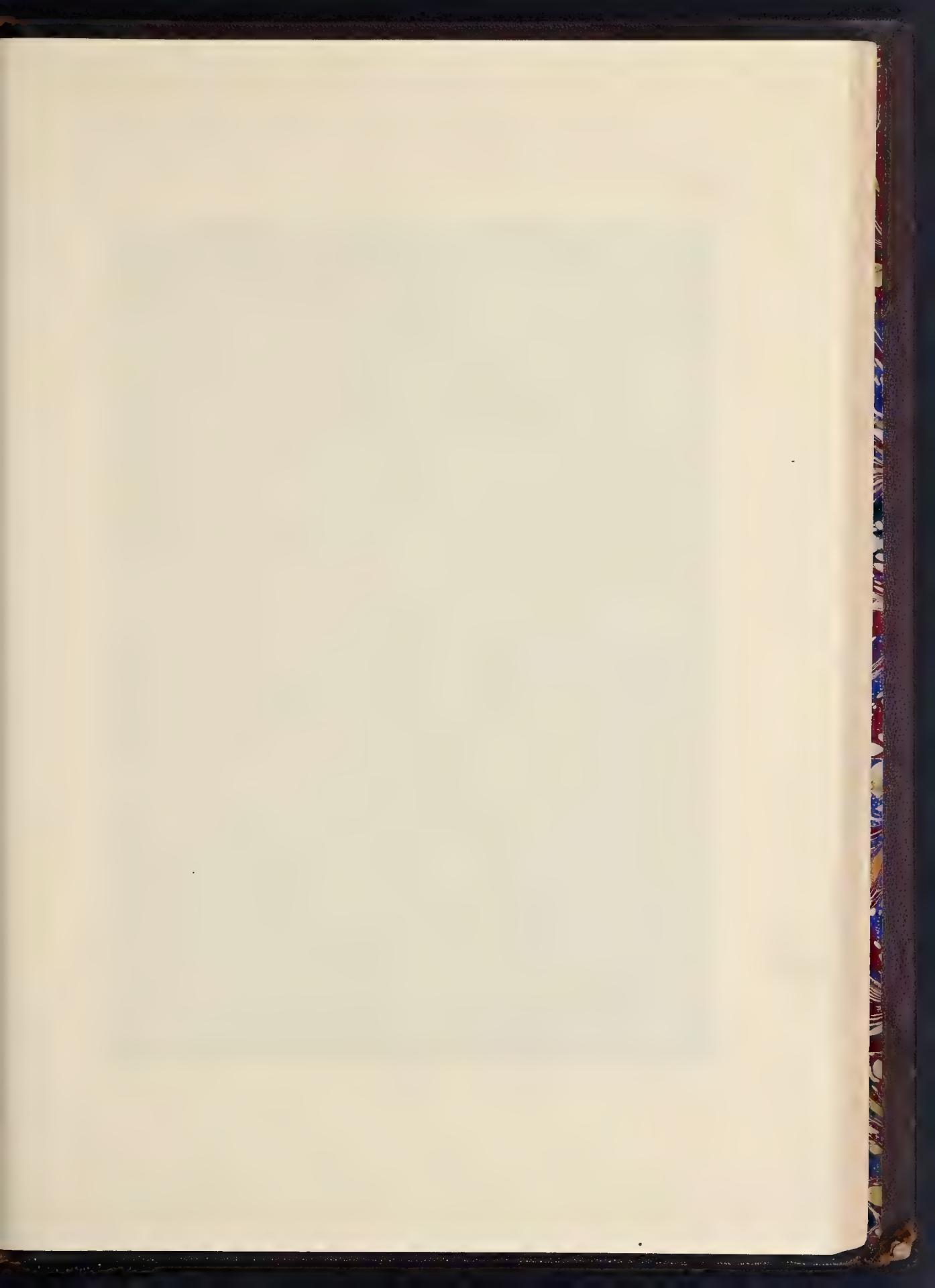










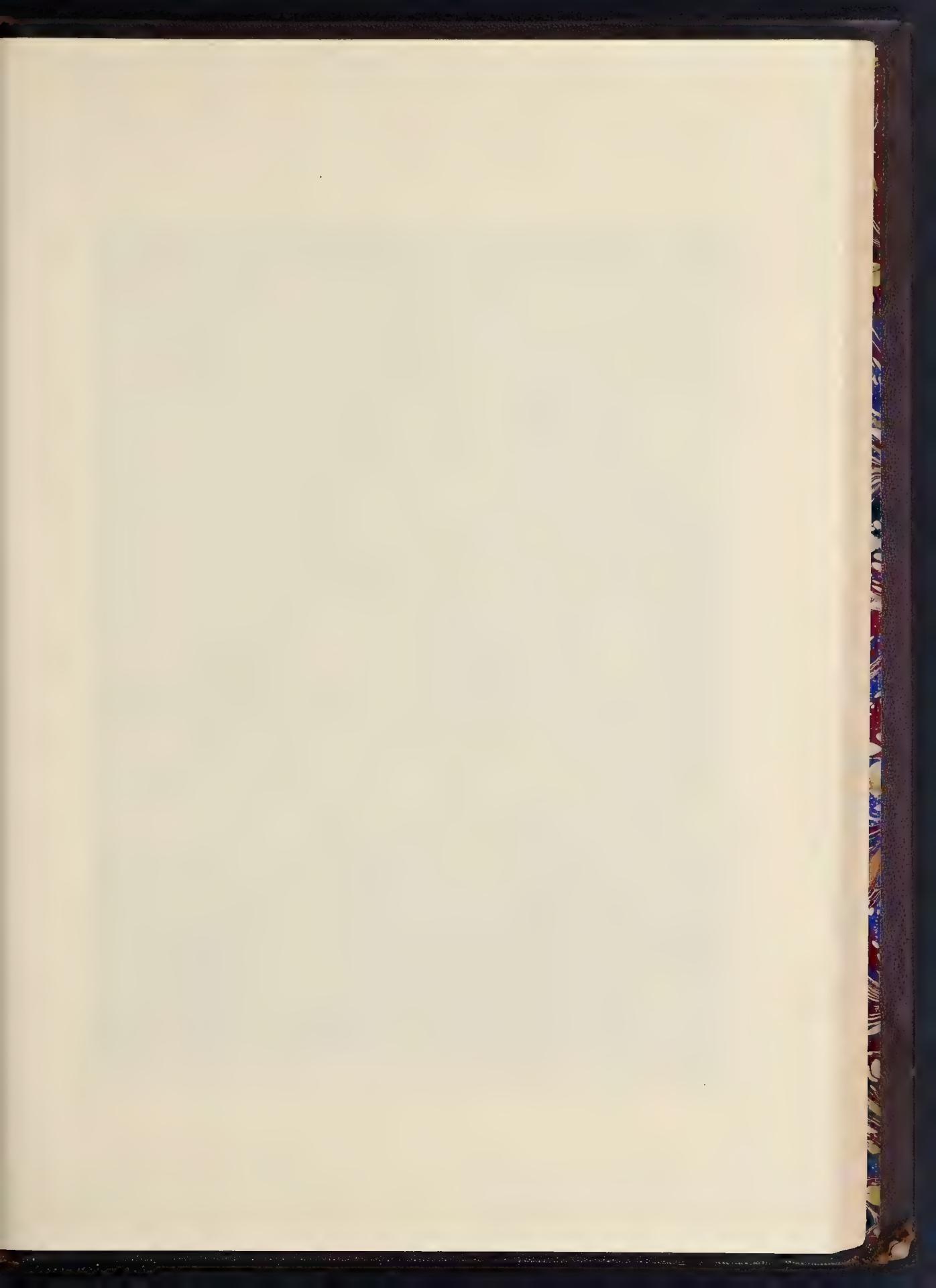






AN EGYPTIAN BOOK OF THE DEAD  
THE MUSEUM OF THE CITY OF NEW YORK









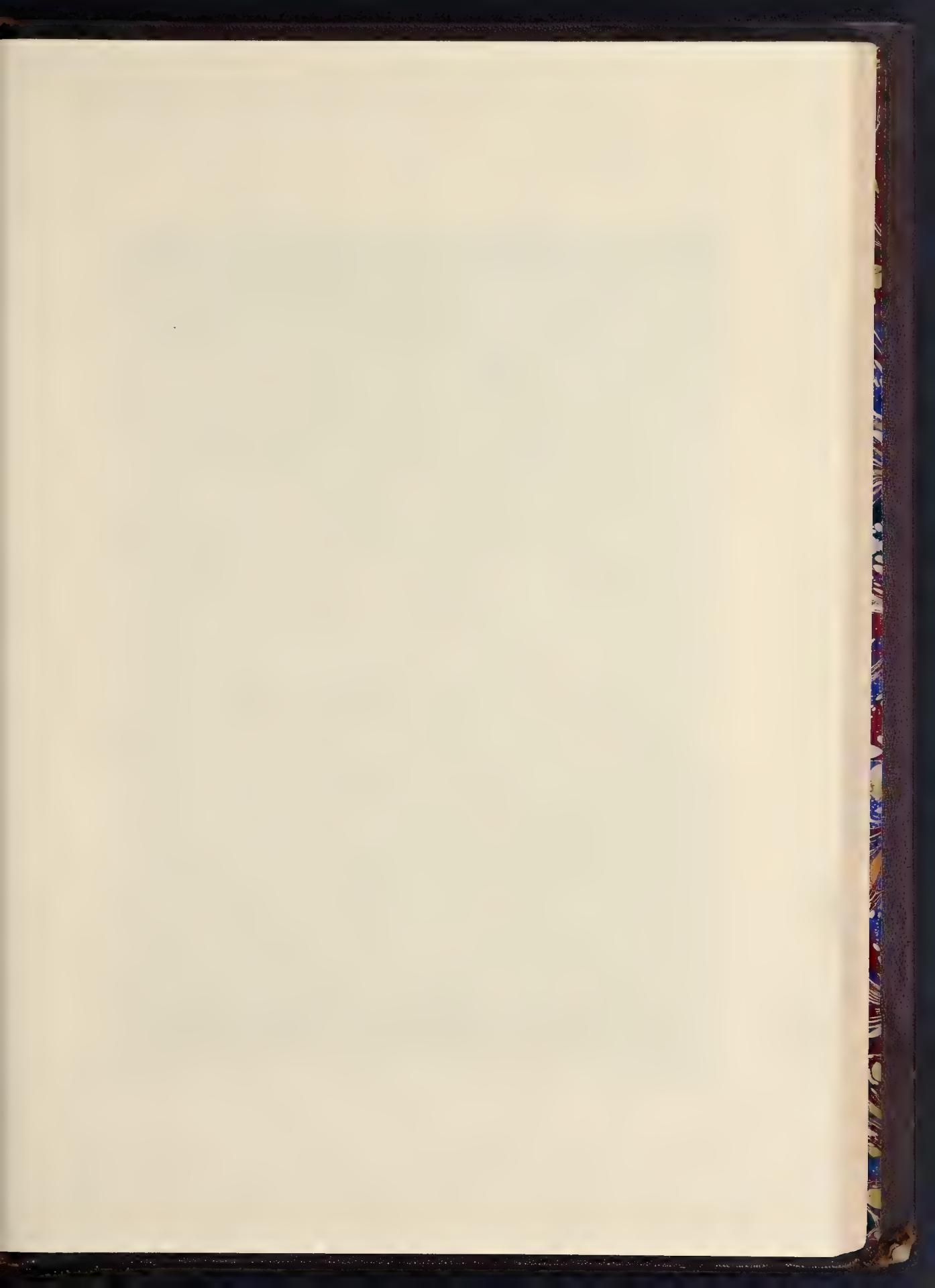
H. Bedford, Photo. et lith.

J. B. Waring Direct

Drey & Son, Lith<sup>rs</sup> to the Queen

EMBROIDERED BOOK COVER, INDIAN  
MUSEUM, NO. 1000. H. 9 1/2 in. W. 6 1/2 in.









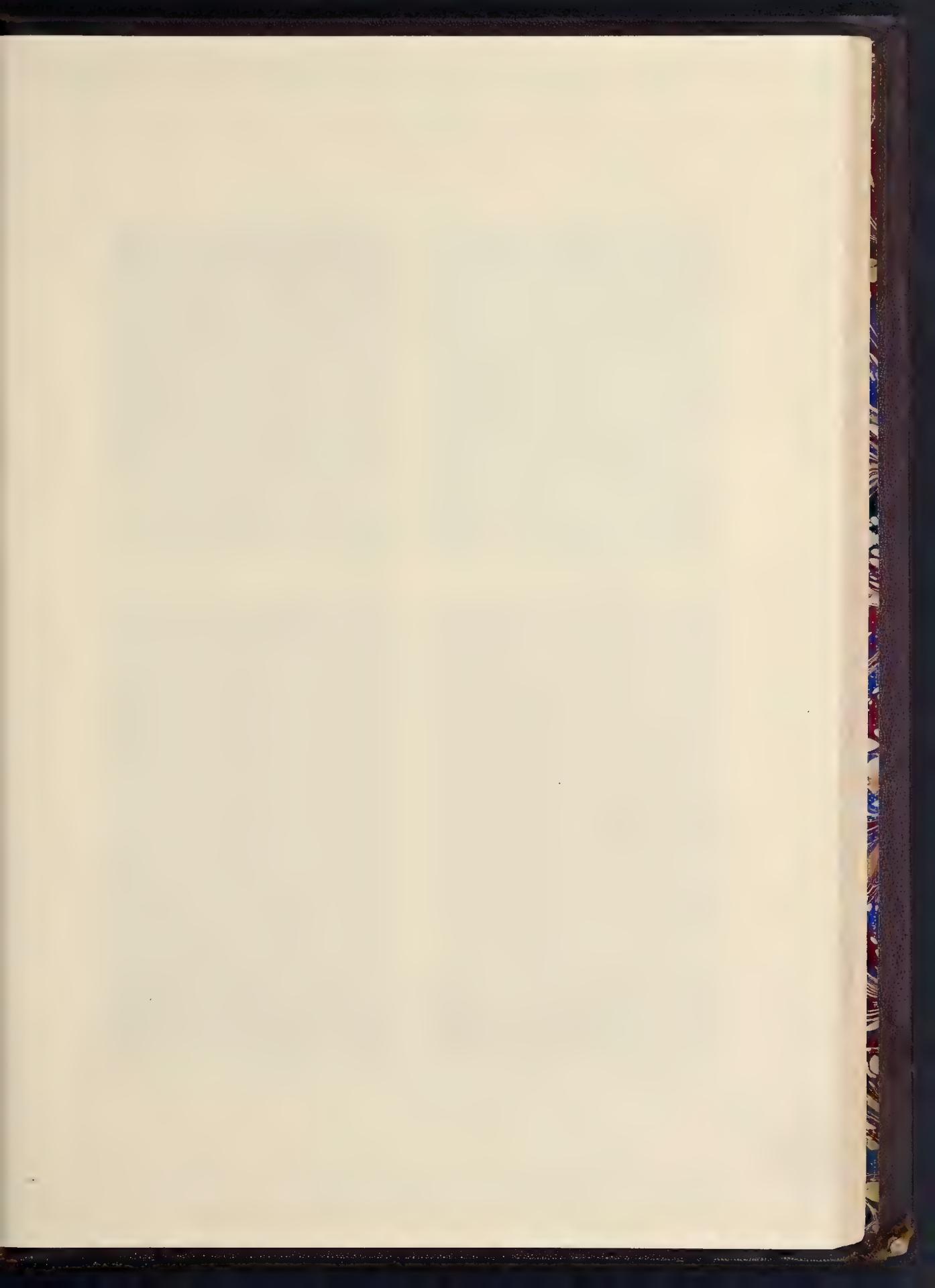
EMBROIDERED BOBINET SCARF FROM DELHI

J. B. Waring Director

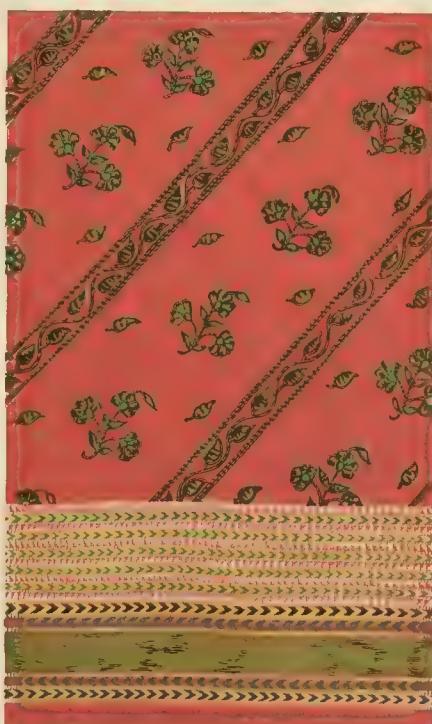
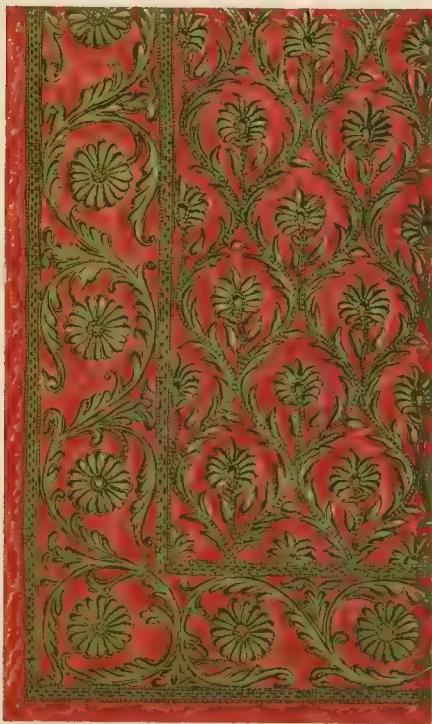
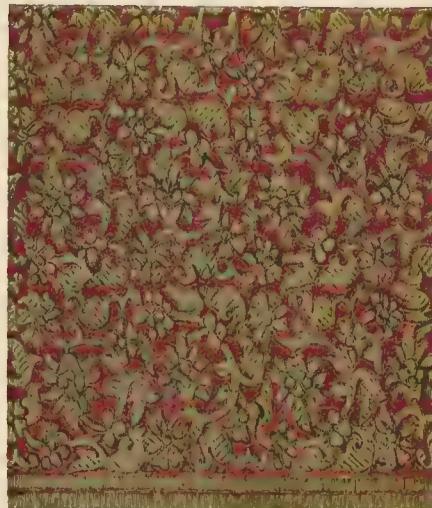
1885-1886

EMBROIDERED BOBINET SCARF FROM DELHI  
MUSEUM OF THE HONORABLE EAST INDIA COMPANY

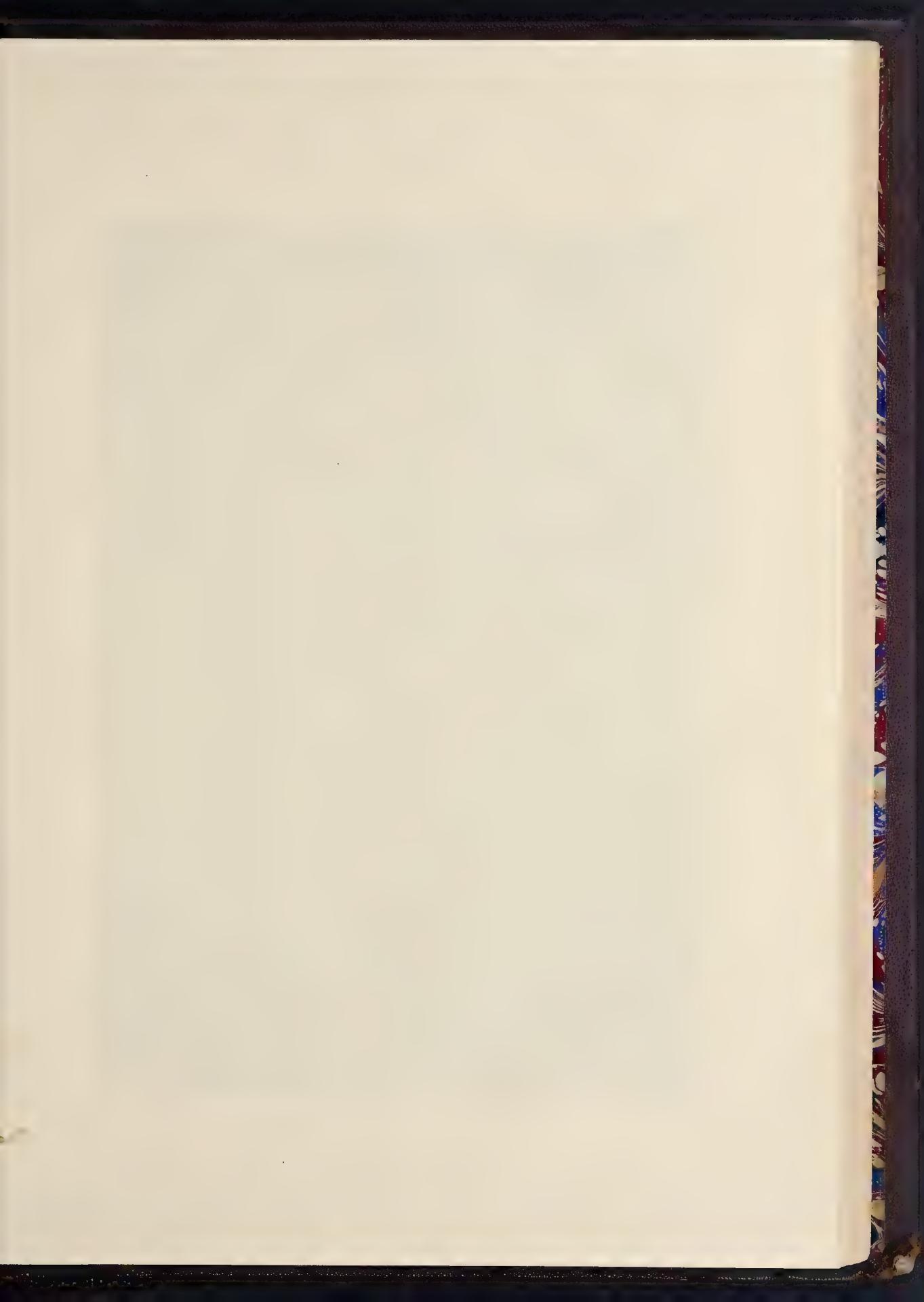














EXHIBITION



India, Date of 1

J. B. Waring, Director

British Museum, London

FAC-SIMILE OF A NATIVE INDIAN DRAWING FOR A SHAWL  
FROM THE MUSEUM OF THE H. EAST INDIA COMPANY









F. Bedford, Photo et lith.

J. B. Waring, Direct<sup>t</sup>

Ley & Son, Lith<sup>t</sup> to the Photo

INDIAN MA. Texts FROM THE MUSEUM OF THE HON<sup>t</sup> EAST INDIA COMPANY



## DECORATIVE ART.

By J. B. WARING, ARCHITECT.

THE history of Decorative Art must also be more or less the history of luxury,—we will not say civilization, for we may learn from the past—from Rome and Byzantium—that great luxury in this respect is far from being any test of true civilization, though it is too frequently, even at the present day, thought by many to be a standard of superior taste and education. We must not look to unusual luxury, but to the general comfort and fitness of the dwellings, and of the requisites of life amongst the mass of a people, to obtain any just idea of how far their advancement in, and love for, ornamental art can be taken as a proof of a truly civilized state. With these preliminary remarks we shall proceed to review briefly the progress of the decorative arts during the Christian era. From the earlier ages of the Roman empire, to its transference by Constantine to Byzantium, in the fourth century, Rome set the example of an excessive love for ornament applied to all the useful arts, and was imitated throughout the East and West. After that period a still greater degree of luxury was developed in the Eastern empire, where the minute and overladen ornament, so affected by Orientals, joined and was blended with the more artistic system of the West. Whilst this development of style was being formed, and was daily extending in the East, a change of a very different nature occurred in the West. The withdrawal of the Roman legions from Germany, France, and England, in the fifth century, deprived the people of those countries of the models, and in a great measure of the means, for affecting ornamental display. The luxury of decoration was confined to royalty, or some of the most powerful families, and was even then displayed only on certain occasions. War and the hard struggle for existence were the main objects of all men's efforts, and the hands which in after-ages might peacefully guide the loom or shape the ductile metal into forms of beauty, then grasped the sword, or were hard and horny with the roughest work of a slavish existence. The decorative arts during this period and up to the eleventh century found a home in Byzantium, and radiated thence, as from a centre, with constantly increasing power. It was there that the most elaborate works in ivory and wood, in metal, in ceramic and in textile art, were continually produced; and being exported throughout Europe, and partly in Asia, served as the models which native artists imitated or were inspired by. Throughout this period the Church pressed into its service, with far-seeing wisdom, all that was best in the arts. Architecture, sculpture, painting, music, rich costume, and the decorative arts generally, were conjoined to produce a powerful effect on the minds and senses of the congregation. The arts were duly applied to the honour and glory of the Deity; and the scattered dwellers in comfortless homesteads, leading a half-wild and wretched existence, fresh from the dreary solitudes of tangled woods

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and poorly-cultivated pastures, came at stated intervals to enjoy what must have been to them like a glimpse of Paradise. A great impulse was given in the eleventh century to all decorative art, by the advancing influence of the Normans in Europe; and although it was mainly through their connection with Greeks and Arabs in Sicily and Southern Italy that they obtained the means of putting into form their natural love of show and splendour, yet the innate and original genius of their race appears to have been so potent in guiding and directing the instruments at hand, that we may date from this time forward the commencement of a European style of decorative art in contradistinction to that of Byzantium, which had up to this time, with few exceptions and modifications, been paramount. To them is doubtless due an extension and application of the arts, which gradually led to a glorious result. By the twelfth, or commencement of the thirteenth century, the Romano-Persian foliage, the interlaced ribbon-work, the jewels and beads of Byzantium, were nearly out of vogue. The artist turned to Nature for aid and instruction, and there arose a school which might claim comparison, and in many respects outshone those of the ancient Greeks and Romans. Fresh from the depressing bondage of a formal conventionality, these restorers of art must have felt as blind men whose eyes were suddenly opened, and who looked forth on a wonderful world, in which the meanest object presented to their charmed gaze some feature of beauty, and served to excite their newly-aroused sense of the art of the Creator. In this revival of art—and we may take it as a general rule that wherever Nature is studied Art does revive—it was to vegetable nature that the artist turned chiefly for fresh ornament; and so numerous are the leaves, plants, and flowers to be found on the monuments and minor works of the thirteenth and fourteenth centuries, they might serve to illustrate a manual of botany.

At this period Nature was copied with truth, fidelity, and spirit; but this would not have sufficed alone to have given ornamental art the charm it possessed, had it not been combined with conventional forms; and its merit was enhanced by a judicious combination of architectural features, such as mouldings and tracery; besides heraldic shields, figures, et cetera. At the close of the thirteenth century, great extension must have been given to the appliance of all the decorative arts in England, through the large and numerous castles built during the reign of the first Edward, and by the free towns founded and privileged by him, not only in England but in his French possessions also, which became centres of artistic manufacture, as well as serving to foster that love of the amenities of life which is the natural result of social intercourse. During the fourteenth century this progress was marked and continual, so much so that we meet with stained glass, tapestry carpets, rich furniture, and costly utensils for the table, to be common in the houses of the noble and the wealthy. In the fifteenth century, domestic architecture and furniture, of which it is always more or less a reflex, became of a highly ornamental nature; and the houses of nobles and rich merchants were full of works of great beauty in furniture and minor subjects. The illuminated manuscripts of this period present many faithful representations of this class; and a description of the house of a wealthy merchant in Paris, by Gilbert de Metz, given by M. Le Roux de Lincy, in "Le Moyen Age et Renaissance," is peculiarly interesting. "The house of Maistre Jaques Duchié, in the Rue de Provelles (des Prouvaires), the doorway of which is carved with wonderful art. In the courtyard were peacocks and other pretty birds. The first room is embellished with various paintings and instructive writings attached to and hung on the walls; another room filled with all kinds of instruments—harps, organs, *vielles*,\* citherns, psalterions, and others; all of which the said Maistre Jaques knew how to play. Another room was furnished with games of chess, 'tables' (?) and other

\* *Vielle* is, in fact, the hurdy-gurdy of the present day. The *psalterion* of the fourteenth and fifteenth centuries was an instrument with a hollow wood body and metallic cords, small, and generally triangular, and must not be confounded with the *psalterium*, or portable harp, of an earlier period.

#### DECORATIVE ART.

different kinds of games in great number. Moreover, a beautiful chapel, in which were seen lecterns for placing books on, of marvellous art, which could be drawn up to various seats distant or near (at will) to the right and left. Also a study, the walls of which were covered with precious stones and spices of sweet odour: also a chamber containing many kinds of fur: also many other chambers richly adorned with beds, with tables ingeniously carved, and furnished with rich draperies and carpets of new gold: also, in another high chamber, were great number of arbalests, some of which were painted with beautiful figures: here were standards, pennons, long-bows, pikes, faussars, planchons, axes, guisarmes, iron and lead mail, pavois, targets, shields, cannon, and other engines, with plate armour; and, in brief, all other kinds of war apparel. Also there was a window made with wonderful artifice, out of which was placed a head of open-worked plate iron, out of which you looked and spoke to those outside, if needs were, without exposing the face. Also, over the entire house, was a square chamber, in which were windows on each side for looking over the city. And when you eat there, you mounted and swallowed wines and food 'à une polie,' because it would have been too high to carry them; and over the pinnacles of the house were beautiful gilt statues." It is probable that a great number of the articles here enumerated formed part of the merchandise of Maistre Jaques, although enough is said to show the love of splendour now common in furniture and general equipment. In the same century, Alienor of Poitiers thus describes the bedroom of a noble lady at the time of her accouchement:—"There was a large bed and two couches, one in a corner of the room and another before the fire. The chamber was covered with tapestry ornamented with foliage or figure subjects, but the curtains and canopy of the bed were of silk; the coverlets of the great bed and couches furred with 'menu vair,' the cloth of 'crêpe bien empesé.' You must know, that these coverings of violet-coloured cloth are garnished with *menu vair*, so that the lining passes outside the cloth, quite half a yard all round, the hair being turned towards the foot of the bed. The *dressoir*, of three steps, all laden with plate, is lighted up by two large wax torches. They furnish the floor of the room with a velvet carpet. The pillows of the great bed and the couches should be of velvet or silk, as well as the dais of the *dressoir*. At each end of this *dressoir* must be placed a comfit-box, quite full, and covered with a fine napkin." Alienor, however, fears that all this will lead to no good, for every one says that luxury is becoming excessive. The illustrations in the MSS. of this century fully bear out the truth of this description, of which we select two examples, faithfully reproduced by Mr. Shaw in his beautiful work "On the Dresses and Decorations of the Middle Ages;" one in which Christine de Pisan presents her book to Isabella of Bavaria, Queen of France, early in the fifteenth century. (MS. Harl., No. 6431.) We have here a carpet, of rich design, on the floor, a bed with canopy back and curtains, richly draped, and decorated with inwoven armorial bearings, a coverlet of the same, walls covered with cloth of heraldic design, a richly-covered couch and cushions, a carved arm-chair, also furnished with a cushion, open-worked ornamental roof, and window filled in with diamond-shaped glass, with shutters. The other, of the year 1453 (MS. Harl., No. 2278), represents the birth of St. Edmund, and shows a floor of green and black tiles, a canopy bed with curtains and drapery of great amplitude and beautiful design, a carved armchair with dorsal and cushion, walls covered with tapestry *semée* with flowers, a carved stone chimney-piece, with recesses above to hold candlestick, jugs, &c.; ornamental fire-dogs, a fringed rug before the fire, and an oblong settle, apparently covered with red cloth, and a sort of high square double stand or credence, covered at top with a white cloth, and bearing gold vases, burettes, &c. The descriptions still preserved of the great mansions in France, especially those of Bohème at Paris, the residence of Louis d'Orléans (Louis XI.), and Valentine de Milan, and of Marcoussis, about six leagues from Paris, belonging to the noble family of Montaigu, present us also with a good idea of the richness and luxury

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displayed in them; and splendour of living was greatly affected also during this century by the great dukes of Burgundy, especially by Philip the Bold and Philip the Good. After this period, when Gothic ornamental art was being gradually lost in the swift decline of that architecture to which it had lent, and still furnished, so powerful a charm, another school arose in Central Italy, in which nature and the models of antiquity were at first so nearly blended, that it is difficult to assign a preponderance to either. To Lorenzo Ghiberti, whose genius, taste, and patience were equally wonderful, is due the credit of having perfected a style founded on these inspirations; and his masterpiece, the bronze gates executed by him for the Baptistry at Florence, are not only the glory of Renaissance art, but the masterpiece of all existing works founded on the great school of Nature. It is not, however, in the power of any one mind, however gifted, to turn aside the advancing current of human thought, and shortly after the school of Nature was thus illustrated by its noblest pupil, and whilst the ornament of the Cisalpine schools was dying out in glory, different but scarcely inferior to that of its most prosperous age, the revival of the antique was carrying all before it, and the artists of the age bowed down in enthusiastic worship before the unveiled genius of ancient Rome. This result, however, was not consummated in a few years, and the intervening period is characterized by a style of ornament in which Nature and the Cisalpine schools only gradually gave way to the introduction of classic models. Up to the first few years of the sixteenth century Nature still lent a great charm to the decorative arts; Italy was irradiated with its dying emanations, and the race of *petits maîtres* in Germany, the Netherlands, and France, continued more or less throughout the sixteenth century to sustain its existence by their numerous and graceful designs.

By the close of the sixteenth century, however, the antique reigned supreme, and Italy set the fashion to all Europe. During this period luxury in furniture made great advances; the finest works of this class belong to Italy, where the greatest artists did not disdain to exercise their genius on the commonest requirements of every-day life. Noble palaces, which demanded fitting ornaments, rose throughout Italy and Spain. England had her Nonsuch, Knowle, Burleigh, Longleat, and a host of mansions subsequently formed on their model; whilst we find, by a late survey of the *châteaux* and houses in France, that no less than 3,114 are of the sixteenth century. The decorative arts were indeed at their apogee; and an anonymous author, in an address to Catherine de' Medici, "on the extreme dearness now in France," anno 1587, says, "Let us come to the buildings of this our time, and afterwards to their furniture. It is only about thirty or forty years that this excessive and splendid manner of building has come into France; till then our fathers were content with a good compact house, a 'pavilion,' or a round tower, a lower court for domestic purposes, and other rooms necessary to lodge themselves and their families, without making superb buildings, great masses of houses, pavilions, courts, back courts, yards, galleries, halls, porticos, staircases, and other things. They did not think so much of the geometrical proportions and architecture of the exterior, which, in many buildings, has destroyed internal convenience. They knew not what it was to make so many friezes, cornices, frontispieces, bases, pedestals, capitals, architraves, subbasements, channelings, mouldings, and columns; in short, they knew nothing of these antique fashions in architecture, which cause so much money to be spent, and which most frequently, in order to make a fine outside, render the interior ugly. They did not know what it was to have marble or porphyry for their chimney-pieces, nor at the doors of their houses; nor to gild ridges, girders, and joists. They did not make fine galleries adorned with paintings and rich pictures; they did not spend such sums as they do now on the purchase of one painting, nor buy so much precious and costly furniture to fit up the house. One did not see so many beds with cloth of gold and velvet, of satin and damask; nor such exquisite fringes, nor such a quantity of gold and silver plate.

\* \* \* \* This abundance of gold and silver plate, of chains, rings, and jewels, cloth of

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silk and embroideries, with trimmings of gold and silver, has heightened the price of those metals, &c." The internal decoration of a mansion in this and the succeeding century is now familiar to us all; in England, France, and Flanders; the wood-panelled walls, the magnificent wood and stone chimney-pieces, the finely-designed plaster ceilings, the stained glass windows, the rich hangings; whilst in Italy, the walls were resplendent with frescoes by the great masters, and the ceilings and cornices were one mass of colour and gilding. Accessories befitting such splendour were not wanting: Venice contributed her rare works in glass and furniture; Arras, Fontainebleau, and Genoa, sent forth tapestries of excellent design and rich workmanship; Milan, Nuremberg, and Augsburg produced splendid examples of ornamental sculpture in metal, wood, and stone; Flanders, Germany, and Switzerland, the best stained glass; Limoges, the most beautiful works in enamel; Florence, the finest bronzes and works in marquetry; and Central Italy, its boldly-coloured and glittering earthenware. Luxury may now be fairly said to have become general amongst the wealthier classes, and many of the above productions were purchased as much for show as for use; great value was attached to them; an interesting proof of which is to be found in the pages of Vasari, who, in his Life of Pontormo, tells us that Pier Francesco Borgherini, having retired to Lucca during the siege of Florence, Palla, an agent of Francis I., obtained authorization from the Gonfaloniere to take away, on payment, the fine furniture and paintings which decorated his palace; but, says Vasari, the wife of Pier Francesco, who had remained at home, confronted the principal assailant with reproaches of such intolerable bitterness, that the like had never before been hurled at man alive. "How then! dost thou, Giovan Battista, thou vile broker of frippery, miserable huckster of twopences, dost thou presume to come hither with intent to lay thy fingers on the ornaments which belong to the chambers of gentlemen? \* \* \* \* This bed, which thou for thy own greediness of gain and sordid self-interest, wouldst now lay hands on, vainly seeking to veil thy evil purposes under a fair pretence, this bed was adorned with all the beauty which enriches it by my father-in-law, Salvi, in honour of my nuptials, to which he held this magnificent and regal ornament but the fitting decoration. I then do prize this gift, both from reverence to his memory and out of the love I bear my husband; wherefore I mean to defend it with my own blood, and will retain it while I have life \* \* \* \* tell them, I say, if they must needs make presents to the King Francis of France, that they may go to their own houses, and despoiling their own chambers of their ornaments, may send them to his Majesty." Thus and much more spake Madonna Margherita, daughter of the noble Florentine Roberto Acciaiuoli, "a woman," observes Vasari, "entirely worthy to be the daughter of such a father."

It was not without reason that store was set on articles of this nature, for the greatest artists employed their talents upon them: thus we find that the fine vestments still preserved in the sacristy of San Giovanni, at Florence, were designed by Antonio Pollaiuolo, and were executed by Paolo da Verona with the needle, a work of twenty-six years' labour. The great sculptors Giuliano and Benedetto da Maiano were unrivalled in carved and inlaid wood furniture. The Florentine painter Dello was celebrated for his works on the large marriage-chests. "The litters, elbow-chairs, couches, and other rich ornaments of the chambers, which in those days were of great magnificence," says Vasari, "were beautified in like manner." For Giovanni dei Medici, Dello likewise painted the entire furniture of a chamber. Doors, wainscoting, and seats were finely inlaid with coloured wood by Fra Giovanni, of Verona, the architect Fra Raffaello da Brescia, and other clever artists. Giuliano d'Agnolo and his brothers were particularly renowned for their carved furniture. Bacchiacca designed embroidered hangings for a bed, with figure subjects, which at his death being yet unfinished, were continued, with the designs and under the direction of Vasari himself. Perino del Vaga, indeed, appears to have been the victim of too much labour in this line, for he was "continually required to produce designs for embroideries, carvings, and every other whinsey in the way

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of ornament demanded by the caprices of the Farnese and the other cardinals and signori; so he was always surrounded by a crowd of painters, sculptors, masters in stucco, carvers of wood, gilders, embroiderers, seamstresses, artists, and workmen, in a word, of every kind, by whom his mind was kept in a perpetual turmoil." Giulio Romano made designs for tapestry and cloth of Arras, and Raffaelle's cartoons for similar work are world famous. Pontormo painted coffers, two subjects from which are still preserved at Florence, and have been engraved. He likewise was employed in decorating the chariots of one of those civic pageants, so splendid and picturesque during the fifteenth and sixteenth centuries; and we find in the particular one described by Vasari in his Life of Pontormo, that his coadjutors were Raffaelle delle Vivole, the carver Carota, and the painters Andrea di Cosimo and Andrea del Sarto. Girolamo Genga modelled in wax certain drinking-vessels, to be executed in silver, for the Bishop of Sinigaglia, and others for the Duke Francesco Maria, of Urbino, whilst Cellini was the *Dædalus* of his age. Nor was it in Italy alone that the great artists of this and the succeeding century turned their attention to the decorative arts; and the names of Durer, Holbein, Lucas von Leyden, Goujon, Cousin, Rubens, Du Quesnoy, and a host of others, only less celebrated, are intimately connected with the development and practice of ornamental art.

Shortly after the middle of the seventeenth century another great change was effected in decorative art, by means of an educational establishment founded by Louis XIV. at the Gobelins, not for the production of tapestry alone, but for furniture, metal-work, &c.; the whole being placed under the direction of the painter Le Brun. Anxious to form something new, tired of the quiet system of antique art, yet neglecting to take nature for its model, this school fell from bad to worse, and the unmeaning tortured forms of the styles Louis XIV., XV., and XVI., subsequently overspread all civilized Europe. It is unnecessary to follow the wanderings and errors of declining art during the eighteenth century; the best style was still that which kept most to antique models, or to those adaptations of them which originated with the great Italian artists. Three or four methods of decoration particularly mark this epoch:—the varnished colouring of furniture of every kind, with flowers and figure subjects by Vernis Martin; the peculiar metal and wood inlay of Boule; the inlay of painted porcelain subjects in cabinets, &c.; and the coloured mosaic pictures, flat and in relief, of Florence. An affectation of rich and fantastic decoration however, poorly compensated for the loss of all that is truly valuable in art; and it was no doubt with a feeling of mental relief that people returned at the close of the eighteenth century and at the beginning of the nineteenth to the purity and simplicity of the lately studied remains of ancient Greece. During this century we have had revivals of every kind, each seeking to bind the artist down to its own particular system; but imagination, less than any other quality of the human mind, can suffer the restraints—the unreasonable restraints—thus sought to be imposed on it. The true artist is so by virtue of his love for nature; nor are such wanting in this century, when man starts afresh with renewed vigour on the path of progress in every pursuit which engages his attention. To France is due the great credit of leading the way in this respect; and from this cause arises the excellence of those innumerable subjects in every branch of ornamental art, which serve as models and incentives to neighbouring schools, to which Europe owes its best decorative works, which English artists may rival and surpass, not by imitation and reproduction, but by studying all past art, and, returning then to Nature with attentive eye and appreciative spirit, make use of those models, perfect or suggestive, which lie scattered so profusely around them.

In place of entering into a detailed history of furniture and the decorative arts applied to it, which would lead us greatly beyond the limits of this essay, and which has been already very fully treated of in several continental and English works, amongst which we

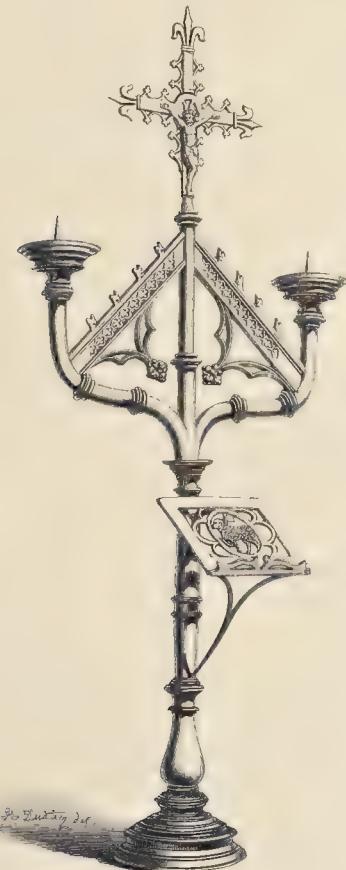
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would particularly recommend the "Arts Somptuaires" of M. Ferdinand Serè; "Some Account of Domestic Architecture in England," by the late Hudson Turner and by Mr. Parker, a most valuable work; and the "Dictionnaire du Mobilier Français," by M. Viollet le Duc,—we propose to describe the subjects of the lithographs and woodcuts, with such matters relating to them as may be of interest.

Plate 1.—A wooden retable, coloured and gilt, belonging to Cardinal Wiseman, probably of German workmanship: it is dated 1493 or 1498. Retables were placed over the altars, and were of two kinds—fixed and movable. In the earlier period of the Church they were not fixed; but from the twelfth century many such existed, and in the fifteenth century most altars were provided with fixed retables in stone, the precious metals, and wood coloured and gilt; of which fine examples exist at Pistoia, Ulm, Nuremberg, and Heilsbronn. St. Germain l'Auxerrois at Paris still preserves a fine example, and they abound in Spain; indeed, splendid

examples of this class are to be found throughout Europe, and in most great collections. The greater number of these are not triptych retables with folding-doors, but reredoses fixed against the wall. The use of coloured sculpture during the fifteenth century was general: Flanders and Germany especially affected it; and the style of art which was systemized and developed through the great Freemasonic schools of the Rhine and Germany, founded mainly by Dotzinger at Strasburg, in the year 1452, overspread all adjacent countries excepting Italy. The influence of this school in Spain has hardly been sufficiently noticed; but when we consider that many of the great architects, sculptors, and artificers of this and the succeeding century were German or Flemish, as we may perceive by their names, we obtain a clue at once to the origin of those numerous coloured sculptured retables which are to be seen in all the churches, and to the development of that remarkable school of sculptors in wood, coloured and gilt, on a large scale, which boasts of such names as Juan de Juni, Beruguete, and Hernandez.

The present example greatly resembles, in the style of its sculpture, the school of South Germany at the close of the fifteenth and beginning of the sixteenth century, as represented by Adam Kraft, Peter Vischer, and Veit Stoss, by whom several interesting pieces are to be seen in the German Mediaeval Court at Sydenham. There were but few specimens of ecclesiastical furniture at Manchester; none indeed of much importance, with the above exception. There was, however, a good example of a Paschal candlestick, with lectern, in brass, contributed by A. J. Beresford Hope, Esq., M.P., a work probably of the fifteenth century. These Paschal candlesticks were lighted at Easter, on the Gospel side of the choir, and were often of great size and



*Paschal Candlestick, belonging to A. J. B. Hope, Esq., M.P.*

fine design; the one which belonged to Durham Abbey reaching almost to the vaulted

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roof; and the candle lighted at Chartres cathedral at this commemoration weighed of itself seventy-two pounds.

In plate 3 is shown a richly carved and gilded cabinet of the seventeenth century, probably of Flemish workmanship, in the Renaissance style, but much restored; a good example of that luxury which is to be seen in all the furniture of that period. This form of cabinet is a gradual development of the old *almaire* or *armoire*, belonging to most sacristies, in which were preserved vestments, ecclesiastical vessels, &c. Few of these have escaped intact to the present day; but archaeological research has brought to light some interesting examples; such as the one preserved in the church of Obazine (Corrèze) France, with chamfered angles, arcaded sides, and moulded ledge; the whole bound together with good ornamental iron-work. It appears to be of the early part of the thirteenth century, and, from traces of colour still to be seen on it, was probably painted originally. Another and much richer specimen of the same period is preserved in the treasury of Bayeux cathedral: it is finely decorated with paintings relating to the translation of relics once contained in it, in white on a red ground: it is furnished with carved pinnacles, and retains its ornamental iron-work in the shape of trefoiled hinges, handles, and bolts.

A still richer specimen of the fourteenth century is preserved in the cathedral of Noyon (Oise): its panels are decorated with paintings on alternate red and blue ground and diaper-work. The wood-work of these examples is very plain, and they depend for their effect on colour and iron-work; but at the close of this, and during the fifteenth century, the aid of the carver became more sought for. The faces of the *armoires*, the cornices, &c. are rich in tracery and figures, whilst the iron-work is often of rich design, gilded, and the open parts filled in with colour: a good, though somewhat plain, example is still preserved at St. Germain l'Auxerrois, at Paris, remarkable also for having a seat and side-arms attached to it. A magnificent oak *armoire*, of the fifteenth century, carved, coloured, and gilt, is to be seen at Luneburg (Hanover). The only example of the mediæval period at Manchester was a small but elaborately carved *armoire* of late fifteenth-century work, contributed by Cardinal Wiseman. In the sixteenth century Italy became the principal seat of the manufacture of furniture; and much value was attached, and justly, to the finely-carved pieces executed by some of her best carvers: these are now to be found in all the great collections in Europe. Painting is now almost entirely discarded, the iron-work is of little importance, and their effect depends wholly on the power of the sculptor. Architectural designs for the cabinet are universal, and the additional ornaments of inlay of wood and marble are gradually introduced. Several fine examples of this class and period, stated to be of French workmanship, but, at any rate, founded on Italian models, were to be seen in the Soulages collection, of which an example is given in plate 2; not that painting was yet entirely given up as a source of decoration, of which an excellent proof was afforded in the cabinet painted by old Franks, contributed by the Honourable Warren Vernon. Up to this period, the whole design rises from the ground *en masse*; but early in the seventeenth century we meet with the present form of cabinet, which is that of a chest, or box, containing numerous drawers, closed with large valves, supported on four legs, such as is seen in plate 5, which exhibits also another change in the method of decoration.

We have passed now through the painted and carved periods, and arrive at the system of inlay, which took its chief development during the seventeenth and eighteenth centuries. Coloured woods, ivory, mother-of-pearl, and coloured marbles, were at first most in vogue; and very rich examples, of ivory especially, principally of Italian workmanship, are to be found in most collections. Nothing can be more elaborate or beautiful than many of these, every portion, inside and out, being covered with minute and delicate ornament and figure subjects. The specimen in plate 11 is a fair example, but the most complete we have seen in England belongs to George Field, Esq., of Ashurst Park. The art of constructing

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these rich pieces of furniture was not, however, confined to Italy; and the artists of Southern Germany particularly distinguished themselves in the execution of those extraordinarily rich "*Kunstschränken*," which were fit presents to the greatest princes. The master-piece of this class is preserved in the Chamber of Arts at Berlin, and was made at Augsburg for the Duke of Pomerania in the year 1616, from the design, and under the direction, of Philip Hainhofer, painter and architect, and mainly executed by Ulrich Baumgartner, cabinetmaker. The elaborate character of this piece may be judged of from the fact, that three painters, one sculptor, one painter in enamel, six goldsmiths, two clockmakers, one organ-maker, one mechanician, one modeller in wax, one cabinetmaker, one engraver upon metal, one engraver of precious stones, one turner, two locksmiths, one binder, and two sheathmakers were employed upon it: an example of this style of work is shown in plate 8. Richness and peculiarity of material now became sought for as giving additional value to such works, and fine examples in ebony, of extraordinary beauty, were manufactured in France and Germany. A noble example of this class was contributed by R. Holford, Esq.; but the finest in England is that belonging to Her Majesty, and now one of the main ornaments of the corridor at Windsor Castle.

Whilst Flanders sent forth from her workshops cabinets of inlay ivory, painted glass, and coloured woods, Paris set the fashion in the employment of Boule work, as it is termed, from its inventor, consisting mainly of inlay metal on tortoise-shell, the pattern being incised with black lines as a sort of shading: a fine and early example of this style of work is shown in plate 12,—the De Retz cabinet, belonging to the Queen. Boule work became gradually executed in various ways; and in one of the examples given (plate 9), from a cabinet in the possession of the Earl of Cadogan, we have the ground steel, and the ornamental pattern in rosewood. The principal novelty in decoration after this method, consisted in the insertion of coloured porcelain *plaques*, combined with very fine or *moulu* mounting: a choice example of this class of work is given in plate 15, a cabinet belonging to Charles Mills, Esq. Sometimes the entire cabinet was completely covered with *faïence* *plaques*, of which an example, executed about the middle of the eighteenth century, was contributed by Mr. A. Joseph. During the eighteenth century also, there appears to have been a large importation of articles of furniture, including cabinets from India and China; some of the inlay ivory, on wood designs, of the former country, containing very excellent ornament, of which good specimens were to be seen in cabinets contributed by the Duke of Portland and the Earl of Stamford and Warrington (plate 10).

In plate 6, we have a splendid example of those richly-carved marriage-chests, which contained the bridal dresses and other presents of the espoused in Italy, especially in the sixteenth century: the present example is from the Soulages collection, and illustrates the history of King David. The chest for this purpose, as an article of domestic use, is of great antiquity, and served, in times when the furniture of a room was scarce, equally as a wardrobe, a settle, strong box, a table, and even a bed. Originally of comparatively small dimensions, and made plainly of wood covered with skin or cloth strongly bound with iron, it became a large and fixed piece of furniture, principally for the bedroom, richly decorated with painting and iron-work, and at a later period with sculpture. Of early examples we have still one preserved at Durham, in the Court of Chancery, probably of the fourteenth century, well ornamented with iron-work and paintings; and one which is or was at Brampton Church, Northamptonshire, plain, except for its excellent ornamental-work, of the thirteenth century. We find about this time the chest placed on four short legs, to raise it off the ground. A fine specimen of this kind, with richly-panelled tracery, is still preserved at Hattoft, Lincolnshire; but the best example we are acquainted with, is in the collection of M. Gerente, at Paris, beautifully carved on front, sides, and top; the front consisting of twelve knights beneath traceried panels: the mail armour and surcoats, together with the general style of the chest, point it out as a work of the close of the thirteenth century. The iron-work was originally

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painted, and we have little doubt that the figures, &c., were also coloured: drawings and a full description of this interesting chest are given by M. Viollet le Duc, in his work on furniture. Besides these large chests, there were strong boxes for the preservation of the most valuable objects: of which class an example is afforded us in the iron chest of C. Reed, Esq., an interesting relic of the latest mediæval style.

In Italy, during the fifteenth century, the antique sarcophagus, somewhat modified, found its place on the elaborate monuments of the great, and became the model on which was formed the household chest: these continued in vogue throughout the sixteenth century, and are remarkable for the richness and excellence of their carvings in



*Iron Chest, the property of C. Reed, Esq.*

high relief. In the seventeenth century, a love of rich material affected this as well as all other articles of furniture, of which a fine example was at the Exhibition,—the marriage coffer of Maria de' Medici, now belonging to the Marquis of Westminster: it is round-topped, and incrusted with mother-of-pearl imbrication. See plate 10. The only other remarkable

example in the Exhibition of a later period, was the very beautiful chest sent by the Duke of Portland, covered with crimson velvet, and inclosed in a very elaborate and beautiful network of steel parcel gilt, of which we give a piece. This chest, which is one of the most remarkable for the beauty of its workmanship and its complicated locks, belongs rather to the class of travelling-chests, of which earlier and much more simple examples were contributed by R.

Billings, Esq., architect,

who sent one of the time of Charles II., and by P. H. Howard, Esq., in what is traditionally called the travelling-chest of William III. Two of the metallic mirrors shown in this plate are very remarkable for the beauty of their design and execution, and are undoubtedly fine examples of Italian art in the sixteenth century: the third, upon a stand, and movable on a swivel, is of earlier date, and probably belonged to the Malatesta family.



*Portion of a Chest belonging to the Duke of Portland.*

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The metallic hand-mirror, so common in antiquity, continued in use during the Mediæval period. In the thirteenth century, however, glass was certainly used for this purpose, a metal plate being placed behind it: thus, Vincent de Beauvais, writing A.D. 1250, declares that glass and lead form the best mirrors; and in 1266 Roger Bacon discourses philosophically on the reflection thus obtained; as also does Joannes Pisano, in the same century. Most of the early mirrors were easily portable, and sufficiently small in most cases to be kept within the toilet-casket, of which so many and such beautiful examples have been preserved. They occur constantly in the inventories and documents of the Middle Ages, and appear to have been usually of metal: thus, Pierre Gaveston had a mirror of enamelled silver (fourteenth century); and in the inventory of Charles V. of France we meet with a great number in gold, silver, and steel, ornamented with ivory, precious stones, wood-work, enamel, &c. Sometimes they were so small as to be carried in the pocket or the purse: thus, in the inventory of the Duke de Berry, A.D. 1416, we read of a steel mirror being kept in a silk purse; and in the same document is mentioned a mirror "où l'on voit plusieurs abus" (perhaps a concave or convex glass). In this and the succeeding century we meet also with rock-crystal mirrors; and in the *Comptes royaux*, A.D. 1528, are named three crystal mirrors, each framed in leather gilt with moresque work. At this period they also took the form of folding tablets or little books, and were carried about the person; as is seen by the inventory of the Château de Nevers, and the "Isle des Hermaphrodites," A.D. 1588, in which last a mirror is given to a young man, "à peu près en forme d'un petit livret, qu'on luy mit dans la pochette droite de ses chausses." The backs of all these small mirrors, as described in the several inventories, and as seen in the numerous interesting ivories, and the examples in the present plate, were carved, painted, and otherwise ornamented. About this time, however, we meet with Venetian glass mirrors, which subsequently became of great size, and were fixed to the wall. The polished metal mirrors, however, still were in vogue, and of great variety; the largest of the three in plate 6 being covered with a wooden slide, on which is sculptured a fine profile bust. During the seventeenth century, the glasses most in use were fabricated at Venice, some being furnished with ornamental borders, in which small pieces of glass also served as decoration; some surrounded with richly-carved wood frames, interspersed with enamel and glass ornaments; and some fixed in those fine ebony frames which are so frequently met with in all collections, with bold mouldings and that peculiar wavy ornament, the first introduction of which has been ascribed to Hans Schwandhard (A.D. 1621), two large and good specimens of which were contributed by Mr. Rothwell, of Lancaster.

In plate 4 is given a very beautiful example of a carved wooden frame, of Dutch workmanship, such as was frequently used to inclose a mirror; and a mirror-frame, boldly executed in wood, contributed by Lord Stafford, is shown in the accompanying woodcut. In plate 7 are given some fine examples of Italian Renaissance furniture, from the Soulages collection. Carving and gilding are the only means employed for ornamentation in most of the seats of that period, showing a great falling off from the rich and varied decoration applied to chairs during the prevalence of the Byzantine style, if we may trust the MSS. down to the eleventh century. Two antique chairs, or thrones, of great beauty, are still preserved, the one incrusted with richly-carved ivory *plaques* known as the chair of St. Maximian at Ravenna, and ascribed to the sixth century; the other at Paris, of bronze gilt, a folding chair, probably a work of the seventh century,



*Carved Mirror-frame, belonging to  
Lord Stafford, of Cossy.*

the other at Paris, of bronze gilt, a folding chair, probably a work of the seventh century,

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traditionally described as the workmanship of St. Eloi.\* Folding chairs, of a similar character, like the old Roman curule chair, are to be seen in numerous MSS. down to the sixteenth century, and it is probable were especially affected by the high clergy, as appertaining to a sort of ecclesiastical consular dignity; but we may be sure that they were not used by the dignitaries of the Church alone. The folding chair generally had animals' heads on the arms and claws for feet; the sides appear to have been sometimes filled in, as well as open: a footstool usually accompanied it, and gave occasion for the worthy Bishop Durandus to notify that, placed under the bishop's feet, it typified the temporal power subjected to the spiritual. From the twelfth to the fourteenth century the seals of the kings of France represent them seated on folding chairs, some of which are clearly intended to represent the chair of Dagobert. In a MS. of the ninth or tenth century (Bib. Imp., Paris), Nebuchadnezzar is represented seated on one. Crowned personages are placed on faldstools in MSS. of the tenth, eleventh, and twelfth centuries, preserved in the libraries of the British Museum, the Corps Législatif at Paris, and Strasburg. A poem, written in honour of the Countess Matilda, A.D. 1115, presents several examples of bishops seated on faldstools; also in two obituaries preserved in the Vatican, kings and bishops are thus represented. Faldstools are frequently mentioned as being made of gold; and in the *Comptes royaux* of France, A.D. 1353, one is described as made by Jehan le Braquier of silver and crystal, garnished with precious stones, for the king.

In the fourteenth century the faldstool is seen, as on the seal of Charles V. of France, covered with rich drapery, and placed beneath a dais. In the fifteenth century the form of the faldstool is retained, although the chair is not made to close; and becomes a common pattern in this and the succeeding century, with a high barred back, and side-arms attached to it, an interesting example of which is still preserved in the Lady Chapel; Winchester Cathedral. The real faldstool, however, was still in favour, and the Soulages collection contained numerous fine examples. From this period the general use of this kind of chair declined, and in the seventeenth and eighteenth centuries was gradually given up for the ordinary chair, of which a very early example, like our common rail chairs, is to be seen in a MS. (Bib. Imp., Paris) of the ninth century. Chairs, however, were not common at any period of the Dark or Middle Ages, one large armchair only with cushion being kept in the bedroom by the bedside, and another—a throne rather than a chair—for the master of the household in the hall on the dais, the company generally being seated on benches. Of these state chairs or thrones a great variety, very richly decorated, furnished with drapery at the back, and cushions, are to be found in many MSS. In one MS. of the eighth century (Bib. Imp., Paris) St. Luke is represented in an armchair, with cushion, footstool, and drapery over the back. In another of the ninth century, the Emperor Lothaire is seated on one with a high round back, and drapery hanging from rings on the inside. Charles the Bald is shown seated in a chair or throne of the same description. The chessmen of the twelfth century, in the British Museum, are seated on chairs with richly-carved backs. Fine examples occur, also, in the Benedictional of St. Ethelwold (twelfth century); in the Douce MS., Bodleian Library, Oxford; in the Bayeux tapestry; and in the MS. of Herrade de Landsberg, Strasburg Library, also of the twelfth century; indeed, few illuminated MSS. but contain interesting examples of chairs and thrones of wood, stone, and metal; in which we see those of state rich with all the decorative arts of the period,—carved, gilt, incrusted, and painted, naturally in accordance with the prevailing architecture of the day, and furnished usually with movable cushions, dorsars, and footstools. A fine example (shorn of its splendour, however), of the thirteenth century, is to be seen in the Coronation Chair in Westminster Abbey.

\* A long dissertation on this chair, by M. Charles Lenormant, in the "Mélanges d'Archéologie" (Cahier et Martin), tends to confirm the tradition.

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A principal characteristic of the chairs of the fifteenth century is the height of their backs, which were also richly ornamented inside, the outer side of the back being left plain, as they were almost universally placed against the wall: several fine examples still are preserved.



*Chair of a Doge of Venice, belonging to E. Cheney, Esq.*

example, contributed to the Exhibition by Mr. F. Leake, of London (see next page). We have already remarked that settles and benches were more in use than chairs during the Middle Ages. They are constantly seen in the illuminated manuscripts: thus in the *Seasons* (Cotton MS., Brit. Mus.), of the eleventh century, we see three men drinking, seated on a long form, with high pierced back, lion-headed arms, and cushions; in the MS. life of St. Cuthbert, twelfth century (University College, Oxford), are settles with carved arms; and in the "Morales" of St. Gregory on Job (Bib. Imp., Paris), of the twelfth century, there is represented a form, with open rail, back, and sides, and otherwise ornamented, with room for three persons on it. They occur also in the Bayeux tapestry, ornamented and furnished with cushions; they were not, however, always provided with backs, but in all cases appear to have been covered with drapery. In the fourteenth century, in the "Comptes des Bâtiments

Especially noticeable is an elaborately carved wooden one in the collection of Prince Soltykoff, at Paris, of the fifteenth century, and the beautiful open-worked silver chair at Barcelona, of the close of the fourteenth century. Thrones and state chairs of great richness are to be seen in the paintings of the Italian and Flemish painters of the fifteenth century; ordinary chairs also became more in vogue, and gradually displaced the long settle usual in the Middle Ages, so much so, that ornamental chairs of the sixteenth century are common, and the Soulages collection alone contained upwards of fifty of this period; amongst which the folding chairs, which belonged to the Dukes of Urbino, are richly decorated with mosaic-work. During this and the succeeding century, wood, carved and gilded, was the material chiefly used, usually of architectonic design, as seen in the accompanying woodcut; but in the eighteenth century rich stuffs were applied, so as frequently to cover the entire chair; and they were resplendent with the gaudiest colours of textile art. Some characteristic examples of this class were contributed by the Queen, and Lord de Lisle and Dudley, from Penshurst. Pressed leather also was frequently employed as a means of decoration; of which we give an

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"royaux," are orders for benches, one ten, one twelve, and another twenty feet long, ornamented with carving; the two first for the king's rooms, the last for the hall, to be placed at the king's own table. With the more frequent use of chairs, however, benches in rooms gradually disappeared, and were confined, in the sixteenth and seventeenth centuries, to those



*Pressed Leather Chair, belonging to F. Leake, Esq.*



*Bench End, belonging to Lord Stafford, of Cossy*

apartments intended for public use,—the entrance-hall, &c.,—or for the open air (*see* next page). Benches, equally with chairs, had very high backs in and after the fifteenth century. A partition or end of a bench for ecclesiastical use was contributed by Lord Stafford, of Cossy, of which we append a drawing: one with a high back and carved wooden dais of the early part of the sixteenth century, is still preserved in the church of Flavigny, France.

Two other important pieces of furniture remain to be noticed; viz., the table and bed. As our ancestors did not lead very sedentary lives, we need not look to the castle or the palace for numerous or very ornamental tables; indeed, throughout the Middle Ages there was little of the kind to be found, except the great tables in the hall, which were usually mere planks laid on trestles, and covered with fine cloth or white drapery; the chief table, at which sat the master of the house, was at one end of the hall, near the wall, against which were placed the seats of the company, the outer side of the table being left open for

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the attendants to move to and fro in the performance of their long and ceremonious duties, and for the seeing of those interludes which were often performed during the repast, by the jongleurs and minstrels. That these tables were large and solid enough,



*Bench, belonging to Lord Stafford, of Cossey.*

although so frequently taken to pieces and put up again, may be judged from the fact that it was not unusual for persons to mount on them between the courses, recite verses, sing, distribute flowers, &c. That ornamental tables were, however, to be found amongst the ecclesiastics, and in the houses of the great, is certain. Tables of gold, silver, and bronze are mentioned in numerous documents: in the will of Charlemagne, three silver tables and a gold one are spoken of: there was also great variety of form. In the Harleian MS. Psalter of the tenth century, we find a round table with four carved lion-headed and claw-foot legs, à l'antique. In the MS. book of Job, thirteenth century (Vat. Lib.), is portrayed a semicircular table, the guests seated round the curve, the arc being kept open. In the MS. Romance of Alexander, fourteenth century (Bodl. Lib., Oxford), are two small oblong tables, one on legs, the other on a stand, perforated with very rich tracery. A very fine circular table, of the thirteenth century, supported on columns and arched openings, is preserved in the Chapter-house, Salisbury; and another, oblong with carved supports, of the same period, is in the kitchen of the Strangers' Hall, Winchester. On the painted glass at Notre Dame, Paris, are two tables for scribes, one oblong with drawers at side, and a high raised central desk for placing books on; the other circular, with central pillar as a stand, and a high desk for reading or writing; whilst in the MS. of the Chronicles of Louis XI. (Bib. Imp., Paris), is shown a square table on a circular stand, exactly similar to a modern drawing-room table. In the sixteenth and seventeenth centuries, however, we find numerous examples of well-designed and finely-executed tables, at first depending for their effect on the excellence of the design and sculpture, and gradually, as we have before had to remark with other articles of furniture, seeking for richness of appearance by means of inlay, &c.; of which class a very fine example is to be seen in plate 5, probably of Florentine workmanship of the seventeenth century. In plate 8 is given a fair specimen of the finely-carved tables of the preceding century.

The bed was always a favourite subject for ornament, if we may trust the numerous

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examples given in manuscripts, and found sculptured or painted on monuments. During the Byzantine period, the traditions of antiquity were still strong: the bed was low; sometimes open at the foot, sometimes inclosed round with a rail—making it a kind of box, and sometimes like our modern sofa; the supports generally reaching somewhat above the head of the sleeper, and terminating with a pine, pomegranate, &c. We do not often meet with canopies or curtains, but in most cases with ample and very rich drapery, such as we see portrayed on the sides of the altar of St. Ambrogio, Milan, ninth century: the material was frequently metal, or wood incrusted with mosaics, or painted. In the thirteenth century, the beds are generally of wood, low, and ornamented with painting or sculpture; we now also remark a canopy overhead, as large as the bed itself, with side curtains; the canopy being often suspended from the ceiling by ropes or iron rods. In the fourteenth century rich drapery is the main characteristic of the beds: the canopies, curtains, and bedclothes being of the richest material, and most ornamental design; the curtains running on a rod with rings, and those of the foot looped up during the day. The illuminated MSS. of this and the succeeding century abound with drawings of beds, clearly attesting their rich appearance; whilst the inventories still preserved to us afford details which prove the expense incurred in ornamenting them: all mediæval literature is also full of descriptions of their sumptuousness. During the fifteenth century the size of the beds became enormous—seven feet long by six wide was an ordinary size; and there were officers attached to the palace of the kings of France, whose duty it was to beat the royal bed every night with sticks, to see that no one was hidden in it. It was now common to have one large and one small bed in the sleeping-room; and, at times, even two of these large beds together, as we find in the “*Honneurs de la Cour*,” by Alienor de Poitiers, quoted by M. Le Duc:—“The chamber of Madame [Isabel, wife of Charles the Bold] was large, and contained two great beds side by side; and between the two beds was a passage quite four or five feet wide.” These two beds were covered, she adds, with one large canopy of green damask: there was a curtain at the entrance of this passage, separate from the curtains of the beds, which, when drawn, entirely covered in the two. There was, moreover, a couch (*couchette*) in this room, with canopy and curtains also: this was, in fact, a *lit d'accouche*, laid on rollers, so as to be movable, and was placed before the fireplace. The great size of the beds at this epoch may be explained by the fact that, amongst the poorer classes at least, one bed served for the whole family. The smaller beds were used frequently also as seats, chairs being scarce; whilst amongst the great, and with royalty, it was common to have a state bed on certain occasions, not intended to be slept in, on which much money was expended, placed in a chamber before the actual bedchamber, where the courtiers generally were received; the king holding his small levee, at which only the most noble and favoured were received, in his private bedchamber,—the great levee being held in the state bedchamber.



The earliest instance of a four-post bed we have met with, is in an illuminated MS. (Library of the Arsenal, Paris), where Octavian de St. Gely is shown presenting his translation of Ovid to Charles VIII. It is of the early part of the sixteenth century, and has twisted and moulded columns for posts, supporting a rich canopy with the name and titles of the king worked round the sides, and furnished with ample curtains: it appears not to have been uncommon to have the motto or title of the owner embroidered on the sides of the canopy.

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From the sixteenth century onwards, beds of this description become frequent, and the posts were richly carved. The accompanying woodcut (*see* preceding page) represents one of a set contributed by Lord Stafford, a work of the seventeenth century. These beds were generally large, and great luxury was evinced in them; the canopies and curtains were frequently double, and of the richest stuffs, usually worked with figure subjects, &c.; whilst the material of the bed itself was cedar, rosewood, and ebony. Fine beds of the seventeenth century, with their original drapery, are still religiously preserved in some old houses in this country, especially at Knowle, in Kent.

Other objects of domestic use during the Middle Ages, often made ornamental, were the metal andirons or fire-dogs, which are to be seen in illuminated MSS. of the fifteenth century, more or less ornamentally designed; and numerous fine examples of the Renaissance period are to be found in most collections. Those were chiefly for private rooms, the andirons of the kitchen being plainer, and frequently furnished with hooks on the uprights, whence hung ladles, forks, &c., serving also as supports to the spits; they had also a brasier at top either to burn charcoal in for cooking, or to keep soups hot: a very complete example of this class is still preserved in the museum of the Hôtel Cluny. Sometimes each andiron supported a double brasier. In the same museum is what may be termed a parlour andiron of the fifteenth century, with its upright and base richly ornamented; and a very rich and curious one of the same period is in the collection of M. Verhelst, at Ghent. At Penshurst, an andiron of one piece, consisting of two uprights and centre-bar, is still preserved. A good example of the mediæval andiron, tongs, &c., if we remember right, is still in its place in the hall at Knowle. Two very remarkable sets of enamelled andirons, in blue and white, probably of English manufacture in the sixteenth century, were contributed by the Rev. E. Duke. In the sixteenth and seventeenth centuries they became of a most ornamental description, both as regards the art applied to them and the material; thus Iachimo, in

“Cymbeline,” says,—

“Her andirons

(I had forgot them) were two winking Cupids  
Of silver.”

Fine silver andirons of the seventeenth century are still preserved at Windsor Castle and Knowle, and a set were contributed by the Duke of Manchester to the Exhibition. Of the several specimens contributed to the Exhibition at Manchester, we give a woodcut of one belonging to the Earl of Cadogan. This is a characteristic piece of the Italian style of the sixteenth or early seventeenth century, during which period they become again comparatively plain, are much curtailed in height, and are characterized by a cumbrous globular design. A large pair of this description were exhibited by C. Mainwaring, Esq. It is possible that the short upright was adopted to allow of the feet being placed near the fire, and from the smaller logs of wood in use: these are most frequently made of brass,—the bronze dogs of the preceding century were doubtless frequently gilt. With the use of coal instead of wood in this



*Fire-dog, belonging to the Earl of Cadogan*

country, andirons naturally were given up; they are still used, however, in Italy, France, and other wood-consuming countries. A complete set of fire-irons, used with this old arrange-

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ment, are in the Soulages collection. In connection with this portion of our subject, we may mention the bellows. In a MS. in the Bodleian Library, of the thirteenth century, in the sculpture of Amiens Cathedral of the same period, and in the Min. de St. Graal (Bib. Imp., Paris), fifteenth century, we meet with plain bellows, precisely like those used in our kitchens. In the "Comptes des Bâtiments royaux," M. de Laborde cites, A.D. 1365, five new bellows worked with sculpture. In 1380 (inventory of Charles V.), bellows ornamented with enamel and a large pearl, and two of silver enamelled with *fleurs-de-lis* and the arms of the Dauphin. In the "Comptes royaux," 1391, we find they were suspended by rings, of course close to the fireplace: the rings specified in this case are of silver. Many other extracts are given, but these are sufficient to prove that they were not devoid of ornament, although it is to the

sixteenth century that we must look for some of the most elaborate specimens; of which an illustration is given in the accompanying woodcut of one in the Soulages collection. An amusing expression of contempt appears in the "Lettres de Rémission," A.D.



*A Pair of Bellows, from the Soulages collection.*

1400,—"Tay toi, tu n'yez pas digne de parler, mets ta teste en un soufflet." During the sixteenth and seventeenth centuries, bellows became a favourite subject for the sculptor in wood and metal to exercise his art upon; in the eighteenth, we find them no longer sculptured, but principally ornamented with inlay of various kinds, until at last they fell into comparative disuse, and were banished to the kitchen.



*A Lantern, belonging to the Hon. A. Willoughby.*

A lantern, apparently of the latter part of the seventeenth century. The earliest specimen we know of is the one in the Ashmolean Museum, probably of the twelfth century, made of close bronze plates, and garnished with large crystals, through which the light came. In the thirteenth century we find the comb and lantern makers at Paris formed into a guild, both dealing chiefly in horn. The metal-work appears to have been frequently of much value, as in the "Comptes royaux," 1353, a lantern is mentioned

of silver-gilt enamelled; in 1372 a silver lantern is named; and a silver lantern of six sides in 1380. In the inventories of the Duke de Berry, the Dukes of Burgundy (fifteenth century), and the Cardinal d'Amboise (sixteenth century), silver and enamelled lanterns are mentioned: these appear all to have been hand lanterns. A good example

of the eighteenth century, or perhaps earlier, was contributed by the Hon. Alberic Willoughby, of which we append

a drawing. It was formerly a custom for the municipalities of England to have two large

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globular lamps carried on poles before the mayor at night: these were called the Sun and

Moon, the latter being of less dimensions. An interesting example of this class is still preserved at Chichester: it is of horn, globular, about two feet diameter, and mounted in a light metal frame, surmounted with ornamental metal-work. Large lanterns of this description were also carried before the coaches of the great at night, and two of the seventeenth century are still preserved at Knowle. Large lanterns, of fine design, were also fixed at the angles of palaces, of which very fine examples are still in their original place at the Palazzo Strozzi, Florence. The lantern form was also frequently adopted for large chandeliers, as seen in the large lantern, seven feet high, formerly hung in the hall of the Gradenigo Palace, at Venice, now in the Soulages collection.

We have seen in the foregoing illustrations, that throughout the Mediæval and Renaissance periods, the commonest articles of domestic use were subjects of decoration; even to so heavy an object, and so liable to rough usage, as a mortar this holds good, of which the one still preserved in the museum of the Philosophical Society at York, formerly belonging to the abbey of St. Mary in that city, presents a fine instance; of which the artificer appears to have been proud, since it bears the inscription,—“Fr. Wills de Touthrop me fecit, a.d. 1308.”

We cannot conclude this essay without saying a few words on decorative art in general.

There is perhaps no branch of art, at this period of transition in which we exist, more unsettled and fluctuating, less subject to definable principles, or more subject to the vagaries of caprice, than that of Ornament: the fashion of one day gives way to the whim of the next, and Grecian, Gothic, and Arabic ornament in turn are placed before us as the only styles worthy the attention of a cultivated taste. Amidst this wrangle of schools, this vehement contest of rival claims, we have within the last few years heard voices which referred us to Nature as the great school, at which all are free to enter, and the models of which, infinite in variety and beauty, whether as regards form or colour, afforded an inexhaustible store of instruction and delight. The impulse thus given, however excellent in principle, hardly answered public expectation. The hand and eye of the artist, it is true, were visible in the productions of this school of ornament, but the indiscriminating taste, which refused all or admitted



*Hall Lantern, from the Soulages collection.*

subject to the vagaries of caprice, than that of Ornament: the fashion of one day gives way to the whim of the next, and Grecian, Gothic, and Arabic ornament in turn are placed



*A Mortar from the Museum of the York Philosophical Society.*

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but the slightest conventional adjuncts, produced works which, in their attempts at natural simplicity and grace, devoid of such important accessories, failed to rouse the imagination or satisfy that demand for intricate combinations and richness of fancy, which are peculiarly the characteristics of the highest class of ornamental work. The main principle, however, of regarding Nature as the great source of all progressive and true art, remains as a golden axiom, which students would do well to keep in mind; an axiom which has been put in practice by almost all nations of the past, and which has not wanted assertors amongst the poets and philosophers of our own race. Thus Shakspeare tells us that "Art is made better by no mean, but Nature is that art." Sir Thomas Browne says, "Art is the perfection of Nature: Nature hath made one world and Art another: in belief (in reality) all things are artificial, for Nature is the Art of God;" a sentence remarkable for its clearness and truth, which had before been asserted by the philosopher Hobbes in his "Leviathan." "Nature, which works under a veil, is the Art of God," writes Harrington, the unfortunate author of "Oceana;" and the venerable Sir Christopher Wren has left us his opinion that "Nature, in the best of her works, is apparent enough in obvious things, were they but curiously observed; and the key that opens treasures, is often plain and rusty."

Thus then we should regard the Creator as the great artist, whose works lie profusely scattered round us for our use and instruction, we will not say imitation, for that is out of our comparatively poor and feeble power; and we believe that the artist, in whatever department of art he may study, mistakes his course and misapprehends his power, when he sets to work at a close imitation of Nature, and regards Art, as did the once celebrated Dr. Fludd, to be merely *Naturæ simia* (Nature's ape). Deception is impossible, let ancient writers tell us what they will of Zeuxis, and complete success hopeless; and if we turn to the past for instances of how far Nature was adapted or directly imitated in ornamental art, we shall certainly find the former practice predominate.

Imperfect as all classifications of art must be, and especially of ornamental art, where different systems are generally more or less blended together, we will, for the sake of clearness, venture to separate ornament into different styles,—the Natural, the Conventional, the Geometrical, the Grotesque, and the Ideal.

The Natural style imitates Nature religiously, the artist combining its forms according to his individual taste, without altering them, so as to suit the object to which they are applied. To this class belong the greater number of sculptured and other subjects in the early decorated Gothic period: many fragments of antique Roman sculpture, now preserved in most great museums, and especially in the Vatican; and much of the English sculpture in the seventeenth century, of the Gibbons school. The transition from this class to the purely conventional presents, we believe, the finest examples to be found in ancient and modern times.

The Conventional style presents the individual will submitting to certain general rules, so that the ornament which the artist executes bears a close general resemblance to that of other artists, however far divided by time or space; in this case there is usually a limited number of subjects, which, however monotonous they may become, do still, through constant reproduction and careful study, present much refinement and elegance of design. To this class belongs the great mass of antique ornament, whether of Egypt, Greece, or Rome, and those imitations of the two last which were revived in Italy during the sixteenth century, and in England at the commencement of the nineteenth century. The greater portion of Byzantine ornament is also purely conventional. Much Persian, Indian, and Chinese decoration may be classed under this head; and in a great measure also that important series of ornamental works which emanated from the German schools of the fifteenth century, and which spread wherever Gothic art was practised.

The Geometrical style consists solely of ingenious combinations of straight and curved

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lines, varying in grace and intricacy with the individual power of the artist. Amongst the most remarkable examples of this class, are the elaborate patterns of the Hispano-Moorish school, in which that simplicity, in point of fact, and yet extreme intricacy in appearance, which constitutes one of its principal charms, is perfectly carried out. Gothic tracery and Byzantine "opus Graecanicum," or geometrically designed mosaic-work, also afford excellent examples of the very pleasing effects which are to be obtained by this method, which is always productive of agreeable impressions, and never offends good taste.

The Grotesque style consists of subjects of every conceivable kind, combined in any and every manner which may happen to please the artist's fancy: it thus affords free scope for invention and caprice, but is too often a mere confusion of the most unconnected objects, joined together in defiance of good taste and good sense. Under this head we include the painted ornament of Imperial Rome, of Pompeii and Herculaneum, &c.; the great revival of the same style in Italy during the sixteenth century; much of the delicate ornamental sculpture of the "Cinque Cento" artists; the greater number of the works of the later *petits maîtres*, and the Renaissance school generally. Throughout all these a certain degree of conventionality exists, arising from their having one common source of inspiration, viz., the paintings discovered in the excavations, or grottos, as they were at the time called, made at Rome in the fifteenth and sixteenth centuries; from whence we have obtained the not inapt expression as now understood of grotesque. A great number of printed works in the present century are ornamented in this style, but with greater individuality and more refined taste. Germany is especially rich in such productions.

It is difficult to find an appellation expressive of the last style we shall mention; it may be termed the Ideal style, since its inspiration appears to proceed from the *ideas* of the artist himself, or at any rate from impressions made on the mind by means of objects which escape our attention. Perhaps the best and most remarkable examples of the style we allude to are to be found in the ancient school of Irish ornamental art, as seen especially in its illuminated manuscripts. The Oriental races are also peculiarly gifted in those intricate windings of an interminable fancy, which are a characteristic of the style; the illuminated Persian works are especially rich in designs of this nature; and the stem-and-leaf ornament of the Arabic style exhibits an endless and graceful variety of elaborate interlacings; and all Damascene work may be generally classed under this head.

The modern German school of book illustrators is remarkable for its ingenuity in this respect, and its influence has extended to neighbouring countries. Neureuther deserves mention as one of the earliest and most graceful designers who revived the characteristics of this school; and in France, the numerous and beautiful designs of Clerget have served as an endless source of inspiration to succeeding artists in this style. Nor should we forget to mention those works, in this and the Grotesque style, of the *petits maîtres*, especially Martin Schon, Albert Durer, Altdorfer, Theodore de Bry, Virgilius Solis, Bockholt, the Hopfers, and Hans Beham, which served to reawaken this taste in the present century.

We need hardly observe that the foregoing separate classification is merely arbitrary, and that in point of fact they have all entered, in a greater or less degree, into every system of decoration; still we think it useful to resolve ornamental art generally into its component parts, that the student may clearly see the materials, as it were, with which he has to work. On the same principle, the subjects to which they are to be applied may be divided into two classes—Architectural and Industrial; and the essential means by which his effects are to be gained may be defined as form, light and shade, and colour. And we conceive that the finest ornamental works which man can produce, are founded on a judicious combination of the best points to be found in each and in all.

In the revival of ornamental art at the present day, we look forward with confidence to its further extension and perfection, and feel convinced, that such a result is to be

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obtained only by a close and appreciative observation of Nature, aided and directed by a perfect acquaintance with the characteristics of the various schools of ornament left to us by the past. We are come into possession of a valuable treasure bequeathed to us by our fore-fathers, and it should be our business not to rest in inglorious ease on the wealth amassed by their exertions, nor, more foolishly still, to throw it from us, and, in a silly spirit of self-confidence, try our way afresh, like children, in this particular path of advancement; but to retain and use the legacy we have received to the best of our ability, adding day by day fresh coinage of our own, brought from the mint of Nature to the common stock.

We desire, however, particularly to be understood as not confounding the qualities of Nature and of Art; for they are essentially different. "The most prominent characteristic of Nature," writes F. Von Schlegel, in his excellent Essay on the Limits of the Beautiful, "is an ever flowing and exhaustless vital energy; that of Art is spiritual unity, harmony, and symmetry. To attempt to deny the latter assertion, and define Art as nothing more than a re-collection or reproduction of the highest beauties of Nature, strikes at the very root of its free and independent existence." It is, in fact, Nature which gives to man the material for Art; it is she who gives to him the inspiration and the model, which are wrought out by the faculties, and in the manner peculiar to human minds. And these observations apply not to the higher branches of Art alone, but to every subject in which Art enters. We do not then say, reproduce Nature or Art in ornamental work exactly as seen by you, but study both closely and continually; and not only will fresh and gracious ideas be born unto your fancy, but you will perfuse obtain a more quick and educated sense of every form of beauty, of elegance, and of picturesqueness,—a capacity for producing somewhat of that overflowing, that wondrous variety which characterizes all divinely-created objects,—a just aversion to the monotonous reiteration of conventional designs, however excellent in themselves,—and a source of true inspiration, which will lend to your work beauty and sentiment, the which, as you have felt them in your own soul whilst designing, will equally affect those who are capable of appreciating Art, so long as your work lasts. Without this sentiment, without this true artist-pleasure in your inventions, they will ever fail to touch the imagination or delight the senses of kindred minds; and your work, though it may excite the admiration of the vulgar by its richness and elaborateness, or receive the praise of some *coterie* of the day whose favourite style it mechanically reproduces, will never rank with those productions of artistic originality, which may for a time be neglected and put aside by fashion, but will ever remain dear to the artist and appreciated by the man of cultivated taste.

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INSTEAD of breaking up the above essay with incidental descriptions of the subjects illustrated, we have thought it advisable to append the same here.

### PLATE 1.

Cardinal Wiseman's retable, is about 5 feet 6 inches high, and 4 feet 3 inches wide; on the left-hand leaf is painted externally a bishop giving alms to a cripple, and the number 14; on the corresponding leaf is represented another bishop bearing a book and consecrated wafers; the number on this side is 93 (1493 A.D.). The leaves inside are sculptured in relief, with St. Agnes on one side and St. Barbara on the other. In the centre are three detached statues,—St. Martin, with a knight in complete armour on one side of him, probably St. George, and a young man holding a book on the other. Beneath them is a *pietà*, on the valves of which are painted externally the Annunciation, sculptured internally with an abbot holding fetters in his hand, and a bishop holding a church. The whole appears to be of German workmanship.

### PLATE 2.

A carved wood and inlaid cabinet, from the Soulages collection; height about 7 feet 6 inches, 4 feet 8 inches wide, and 1 foot 10 inches deep. In the centre panel of the principal compartment is represented David with the head of Goliah; and in niches on each side, Justice and Fortitude: this compartment is supported by grotesque winged figures, or harpies. The subject in the upper compartment is Judith with the head of Holofernes, with female satyrs on each side; the whole forming, with its strange combination of ancient mythology, Christian subjects, and grotesque ornament, a curious illustration of the state of art at the close of the sixteenth century.

### PLATE 3.

A Renaissance cabinet, belonging to I. K. Brunel, Esq. This fine cabinet, about 7 feet high and 4 feet wide, is probably of Flemish workmanship of the seventeenth century; its picturesque architectonic design is enriched with carvings of allegorical figures beneath niches, rich grotesque foliage, and boys supporting two heraldic shields. The sides are filled in with the four Evangelists placed under arches, with brackets and architecture in perspective. All the ornament is relieved with gilding.

### PLATE 4.

A frame carved in wood, belonging to G. Field, Esq., 9 $\frac{1}{2}$  inches by 7 $\frac{3}{4}$  inches, Flemish work of the seventeenth century. In the centre panel are Adam and Eve about to eat the forbidden fruit; in a small panel above is the Lamb sacrificed on the altar, with the inscription beneath, of "Dlam is van aen begin gedoot." At each angle of the frame are heads emblematic of Vver, Water, Leven, and Doot (Fire, Water, Life, and Death); life being quenched by death, as fire by water. On the two tables of the law, each side of the lamb, are engraved "Dilige Dominum Deum tuum," and "Dilige proximum tuum;" and in the lowest compartment, "Invidiā autem diaboli mors introivit in orbem terrarum. Imitantur autem illum qui sunt ex parte illius." An oval medallion on each side appears to represent, on one, the Devil in the shape of a satyr felling Man to the ground, and on the other, the Devil with his captive chained. This very beautiful frame, one of the most artistic in the Exhibition, is composed of three different kinds of wood.

### PLATE 5.

The slab of a table, belonging to Talbot Rothwell, Esq., 4 feet 2 $\frac{1}{2}$  inches long by 2 feet wide. This table, which is in a very perfect state, is probably of Florentine manufacture, of the seventeenth century. The very rich and elaborate design which ornaments it appears to be founded on an Oriental model, and consists of ivory, mother-of-pearl, and coloured

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stones on cedar. In an oval at each end are shields of arms surrounded by coronets, the armorial bearings of the family for whom it was made. It was purchased in Italy by Mr. Rothwell many years since.

### PLATES 6 & 8.—SOULAGES COLLECTION.

Marriage coffer in chestnut-wood, 6 feet 3 inches long, 3 feet 3 inches high, 2 feet 3 inches wide, Italian of the latter part of the sixteenth century. The frieze represents the history of David in full relief, and of the greatest artistic excellence; at each angle is a statue of a prophet: this coffer, with its fellow, is stated to have belonged to the Della Porta family.—A circular metallic mirror-frame, in carved walnut-wood, 19 inches diameter. The surface of the frame is curved, the outer and inner border being formed by an egg-and-tongue moulding; the running foliage contains figures of a lion, dog, unicorn, vulture, dragon, ape, porcupine, beaver, &c.; a grenade at top, with a kneeling angel on one side writing on a tablet, and a skeleton on the other holding the letter M; various other disconnected letters are interspersed with the ornament, amongst which a large Y at the base is prominent.—An oblong metallic mirror-frame, 3 feet 5 inches high, 2 feet 2 inches wide, in carved wood, of fine design and masterly execution. The mirror itself is partially covered with a sliding panel containing a good profile bust, probably representing the Roman Lucretia: in the valuable descriptive catalogue of the Soulages collection, by J. C. Robinson, Esq., the design, at least, of this beautiful example of Italian art is ascribed to Benvenuto Cellini.—A metallic mirror, in carved frame and on a carved wood stand, entire height 1 foot 6 inches. This graceful design is ornamented with enriched mouldings, brackets, and circular panels on the base, in which are represented an elephant, a swan carrying a nail in its beak, a burning link, and a beaver with a scroll. Two small emblems are also seen above and beneath the mirror, of a piece of ground *semée* with what appears to be three tufts of grass. From the fact of the elephant being a device of the celebrated Sigismundo Pandulpho Malatesta and Isotta da Rimini, Mr. Robinson believes this mirror may have formerly belonged to them. The chairs in this and plate 8, height of the largest 4 feet 1 inch, of the smallest 3 feet 5 inches. These specimens, writes Mr. Robinson, are executed in chestnut, or some other warm-tinted wood, and are generally richly gilt, *i. e.*, picked out in gold, the prominent mouldings and decorative details exhibiting judicious contrasts of *mat* and burnished surfaces, whilst other portions are merely touched in an artistic manner with gold lines or hatchings. This system of parcel gilding seems to have been peculiar to the Venetian school, and when carried out with judgment and feeling, has an excellent result. The console table in carved chestnut-wood, 4 feet 3 inches long, 2 feet 2 inches wide, and 2 feet 7 inches high, is of French workmanship of the sixteenth century. “The trestle or console-supports at each end are richly carved, and rest on a massive base, which is continued as a cross rail all the length of the table; the console is a composition of two sphinxes, tied together by open strap-work and rich acanthus scroll ornamentation; and between them stands a classical female draped figure.”

### PLATE 7.

An inlay ivory and ebony cabinet, belonging to Talbot Rothwell, Esq., of the Foxholes, near Lancaster; Florentine workmanship of the seventeenth century. It is 6 feet 6 inches high, 2 feet 3 inches wide, and 1 foot 6 inches deep, and is surmounted by a shrine of the same material, with St. John in the centre. The architectural subjects, grotesques, and foliage, with which it is profusely decorated, are executed in ivory incised, on an ebony ground, and ebony on an ivory ground: though somewhat coarse in execution, it is of very rich and imposing effect.

### PLATE 9.

No. 1.—From an inlay wood table and escritoire, with light amber-coloured pattern on

## DECORATIVE ART.

light-brown ground, belonging to Her Majesty the Queen. It is of very graceful design, and probably of Dutch workmanship in the early part of the eighteenth century. In the centre are a crown and cypher. It is 3 feet 7 inches long, 3 feet 9 inches high, and 2 feet  $2\frac{1}{2}$  inches deep.

No. 2.—From a Boule table, about 3 feet long and 2 feet 8 inches high, the property of Neville Grenville, Esq., Butleigh Court, near Glastonbury, very elegantly ornamented with steel on brass, and brass on steel designs.

No. 3.—From a Boule cabinet belonging to the Earl of Cadogan, 4 feet 7 inches high, 3 feet 1 inch wide, and 1 foot 7 inches deep. It is of architectonic design, ornamented with steel incised plates on a tortoiseshell ground, eight in number, engraved with battle-scenes of the time of Louis XIV. Other ornaments on the sides and front in fine Boule work, the running frieze formed of foliage, *amorini*, and trophies of war. Inside it is also richly decorated, and has a central trophy, on which are engraved cyphers, Vittoria, and S.P.Q.R.

No. 4.—From an inlay wood cabinet belonging to the Earl of Chesterfield, apparently of the latter part of the seventeenth century, 3 feet 9 inches high, 2 feet  $2\frac{3}{4}$  inches wide, with marble top and brass mounts. It is divided into ten panels in front, representing architectural ruins, with foliage of a peculiar character, in niches of inlay wood at the sides.

### PLATE 10.

No. 1.—From a cabinet by Vernis Martin (eighteenth century), belonging to Her Majesty the Queen, and consisting of a centre-piece with two *encoignures*, entire length about 11 feet 8 inches, height 3 feet. The woodwork is entirely covered with paintings in varnish of sprigs of flowers, very delicately executed on a green field diapered with flowing curves of foliage in crystallic gold, set with *or moulu* mounts. Vernis (Varnish) Martin, who brought this style of lacquered work into vogue during the reign of Louis XV., was originally a coach-painter, and his works, of which there were several at the Exhibition, are characterized by excellent drawing, colouring, and refined taste.

No. 2.—From an Indian cabinet belonging to the Earl of Stamford and Warrington, about 3 feet 4 inches long, 3 feet  $9\frac{1}{2}$  inches high, and 1 foot 10 inches deep, with escritoire above. Consists of tortoiseshell and ivory inlay on ebony, with designs of plants, &c. (incised with black lines), conventionally treated, and of very quaint yet graceful character.

No. 3.—From an Indian cabinet belonging to the Duke of Portland, about 3 feet 4 inches long, 2 feet  $8\frac{1}{2}$  inches high, and 2 feet 2 inches deep. Composed of very graceful inlay and incised ivory foliage and flower ornament, on a richly-stained brown sandal-wood ground.

No. 4.—From the marriage coffer of Mary de' Medici, 4 feet 8 inches long, 2 feet 1 inch high, and 1 foot 9 inches wide, now the property of the Marquis of Westminster. It is composed of mother-of-pearl *plaques*, imbricated and otherwise ornamental, divided by black mastic bands.

### PLATE 11.

A cabinet belonging to W. R. Drake, Esq., formerly the jewel cabinet in the Strawberry Hill collection, 5 feet 3 inches high, 3 feet 1 inch wide; a good example of the style of the seventeenth century. It is composed of ebony, *rosso antico* columns, lapis lazuli and blood-stone panels, *or moulu* settings and precious stones. In the central niche is Neptune, and on each side Tritons and sea nymphs; beneath these again, snakes and marine shells, and a fight of animals—horse, griffin, bull, lion, dogs, &c. In the small panels above, are children fishing with net and rod; the whole contained within a good architectonic design, and supported on four ebony and gilt ornamented legs.

### PLATE 12.

A Boule cabinet from Windsor Castle, belonging to Her Majesty the Queen, about 3 feet 3 inches high, 2 feet 8 inches long, and 1 foot 5 inches deep. This cabinet, traditionally reported to have belonged to the celebrated Cardinal de Retz, is a fine specimen

## DECORATIVE ART.

of seventeenth century work, elaborately ornamented with tortoiseshell, silver, lapis lazuli, copper, and enamel, on a brass ground. In the centre of the slab is a coat of arms quartering crossed maces, and *fleurs-de-lis*, surmounted by a coronet, and inclosed in a circle of knotted cord. The motto is "Non sine labore." The whole on a mantle of ermine lined with blue, the crest being an arm wielding a mace. Mantles also are placed at each angle of the slab, bearing a cypher, which certainly contains the letter G. (De Gondi, the cardinal's family name), but the plainest interpretation is G. R. The very characteristic patterns in Boule work, with which every portion is covered, are intertwined with architectural accessories, vases, heraldic bearings (the crossed martels), lions, parroquets, rabbits, birds, &c.

### PLATE 13.

An *or moulu* clock, belonging to his Grace the Duke of Buccleuch; it is about 7 feet 10 inches high, and 2 feet wide at the pedestal; a fine work of the last century, by the celebrated clockmaker Balthazar Martinot, of Paris. The panels of the pedestal, containing allegorical figures of Fire, Air, Earth, and Water, in low relief, as well as the *or moulu* chasing, were executed by the skilful hand of Caffieri, a sculptor well known for his proficiency in that material.

### PLATE 14.

An Augsburg clock, the property of Her Majesty the Queen, from Buckingham Palace. It is about 3 feet 11 inches high, and 2 feet 6 inches wide at the base, and is a fine example of the portable clocks common in the mansions of the wealthy during the seventeenth century. It is composed of tortoiseshell, glass, silver, silver and copper gilt, ebony, and enamel, the whole excellently designed and executed. Time, with his scythe, serves as a pendulum for the principal dial, round which is engraved a saints' calendar; there are no less than ten dials in all, showing the revolutions of the sun and moon, the signs of the zodiac, &c. The works are of the most complicated description, and are still capable of being used. The lower part is occupied by a large musical cylinder, and an inscription inside informs us that the whole was made by "Jacob Mayr junger, in Augspurg." It is finished at top with a kneeling figure of Atlas, in copper gilt, bearing a globe, enamelled blue and studded with stars.

### PLATE 15.

An inlaid porcelain cabinet, the property of Charles Mills, Esq., of Hillingdon, near Uxbridge, 4 feet 2 inches high, 2 feet 2 inches wide, and 1 foot 3 inches deep; the angle-pieces formed by twisted colonnettes, surmounted by terminal figures bearing baskets of flowers. The festoons, foliage, and mouldings are all exquisitely chased in *or moulu*. The centre panel consists of a beautifully painted Sévres porcelain *plaqué* of a bouquet of flowers on a white ground, with diaper porcelain border, and there are eleven Sévres Wedgwood oval *plaques* in front, containing *amorini*, &c. at play. The whole is a very choice example of French workmanship of the close of the last or beginning of this century. The colour of the wood is a rich brown.

### WOODCUTS.

A Paschal candlestick in laten, the property of A. J. Beresford-Hope, Esq., M.P.; a work of the fifteenth century; height about 7 feet 2 inches.

An oval frame, boldly carved with fruit, foliage, and birds, belonging to Lord Stafford, of Cossy, about 18 inches high, probably Dutch workmanship of the close of the seventeenth century.

An iron chest of the fifteenth century (late), the property of Charles Reed, Esq., Clapton Square, Hackney. It is bound with thick bands of iron, with angle-pieces and finials, the sides filled in with tracery; length 3 feet 5 inches, height 2 feet, width 1 foot 7 inches.

Portion of an elaborately ornamented strong box of the eighteenth century, about

## DECORATIVE ART.

2 feet 6 inches long, by 1 foot 9 inches wide, the property of the Duke of Portland, bound together with open-worked flat scroll ornament in steel and copper gilt, on a red velvet ground, inside and out. The locks, of the most complicated make, are furnished with two splendidly chased steel keys (see Plate 6, Metallic Art); and in the centre of the upper portion is an armorial shield bearing a cross fleuri inclosed within the garter, surmounted by a coronet, with two lions rampant for supporters.

Throne or chair of a Venetian Doge, Italian, sixteenth century, the property of R. Cheney, Esq., of Badger-Shiffnall: height about 7 feet 4 inches, by 3 feet 1½ inch wide. It is carved in walnut, with fine grotesque ornament; the arms are formed by the winged lion of St. Mark, holding the Libro d' Oro. The supports of the seat consist of two boldly-designed consoles, filled in between with strap-work and a shield, on which is given the date, 1559.

A chair of the eighteenth century, with pressed leather back and seat, the property of F. Leake, Esq., of Warwick Street, London.

An open-worked stall-end, about 5 feet high and 22 inches deep, fifteenth century, belonging to Lord Stafford, of Cossy; Flemish or German work, rough but effective. The subjects are,—at base, the Education of Christ; 2. St. Hubert and the Stag; 3. St. George and the Dragon (?). The front consists of a twisted colonnette, surmounted by the statue of a bishop beneath a canopy.

A carved wooden bench, seventeenth century, about 7 feet long, belonging to Lord Stafford, of Cossy; boldly designed and executed: the back is formed of swans, boys, foliage, &c.; the arms of two reversed consoles, covered with rich foliage.

A bed-post, sixteenth century (?), Flemish or English; one of a set belonging to Lord Stafford, of Cossy.

A fire-dog, in bronze, Italian, sixteenth century, belonging to the Earl of Cadogan, about 3 feet 7 inches high; finely designed, with grotesque figures of monsters, masks, children, &c., surmounted by a female figure emblematic of Peace, partly draped, holding an inverted torch.

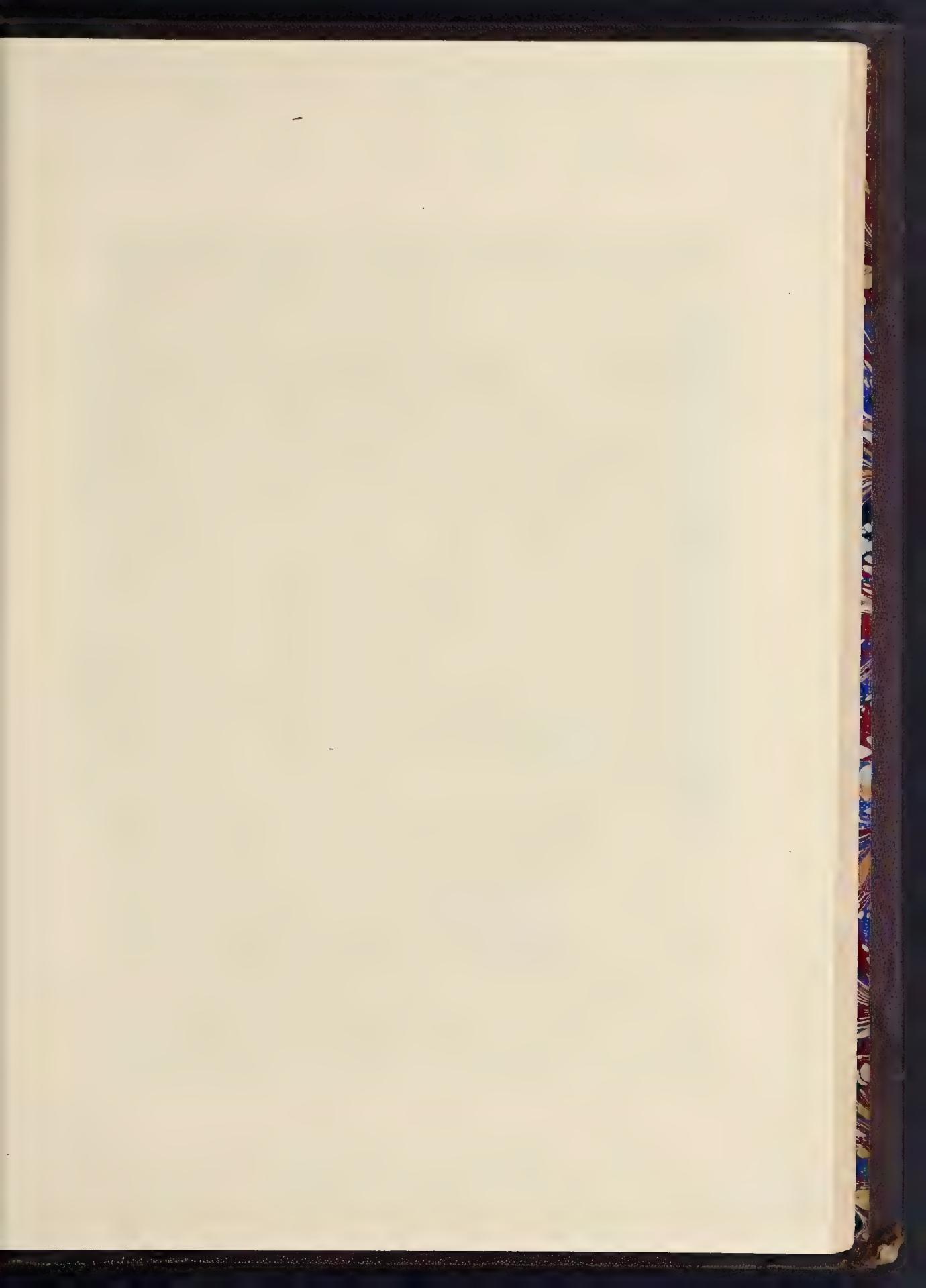
A pair of bellows, length 2 feet 6 inches, Soulages' collection, Italian, sixteenth century; finely carved in high relief, with satyrs, foliage, masks, &c., and picked out with gold; the bronze nozzle ornamented with terminal figures and masks.

A lantern, belonging to the Honourable Alberic Willoughby, of Caen House, Twickenham, about 2 feet high. Horn with brass mounts, and rich open-worked top; early eighteenth century.

Carved and gilt hall lantern, 7 feet high, 2 feet 10 inches wide; Soulages collection; Italian, late sixteenth or early seventeenth century. Bold and florid in design, richly decorated with terminal figures, satyrs, boys, foliage, strap-work, &c., in high relief. The figures appear to have been originally painted in flesh-colour, and the greater part of the design gilt. It was formerly in the Gradenigo Palace, Venice.

A bronze mortar from the Museum of the Philosophical Society, York, formerly belonging to the Infirmary of the Abbey of St. Mary in that city. It weighs seventy-six pounds, and has on the upper rim this inscription: “† Mortaria Sci Johis Evangel de Infiraria Be Marie. Ebor.” On the lower rim: “† Fr. Wills de Touthrop me fecit. A. D. 1308.” It is furnished with two twisted handles, and is covered externally with sunk quatrefoils, filled in alternately with a lion rampant, a cockatrice, a lion passant gardant, and a griffin passant. Height, 9½ inches; diameter at top, 11½ inches.

























1870. 100. 00

May 3, 1870. 100. 00

A MAGNIFICENT CABINET.

F. K. BRUNEL ESQ.



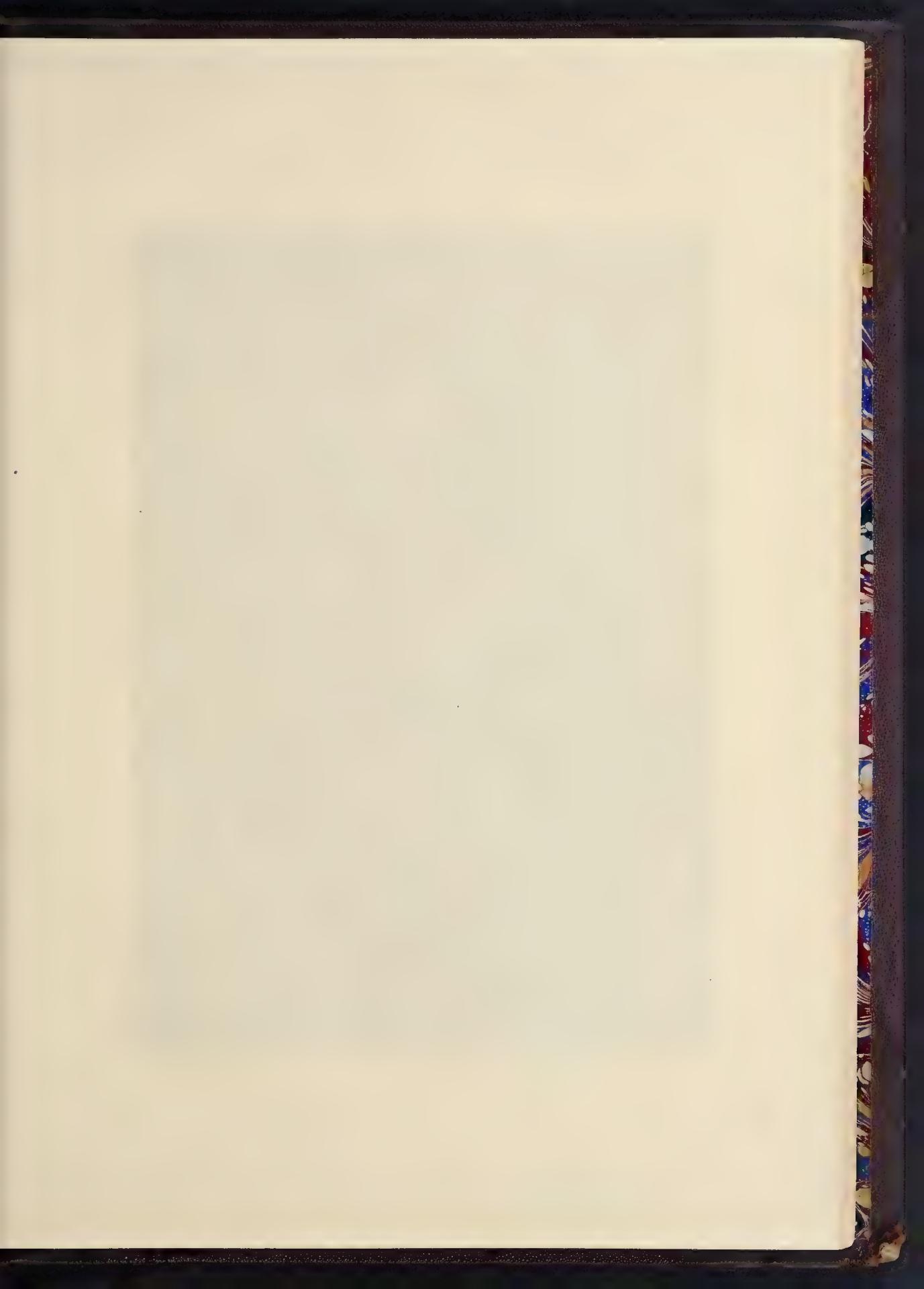




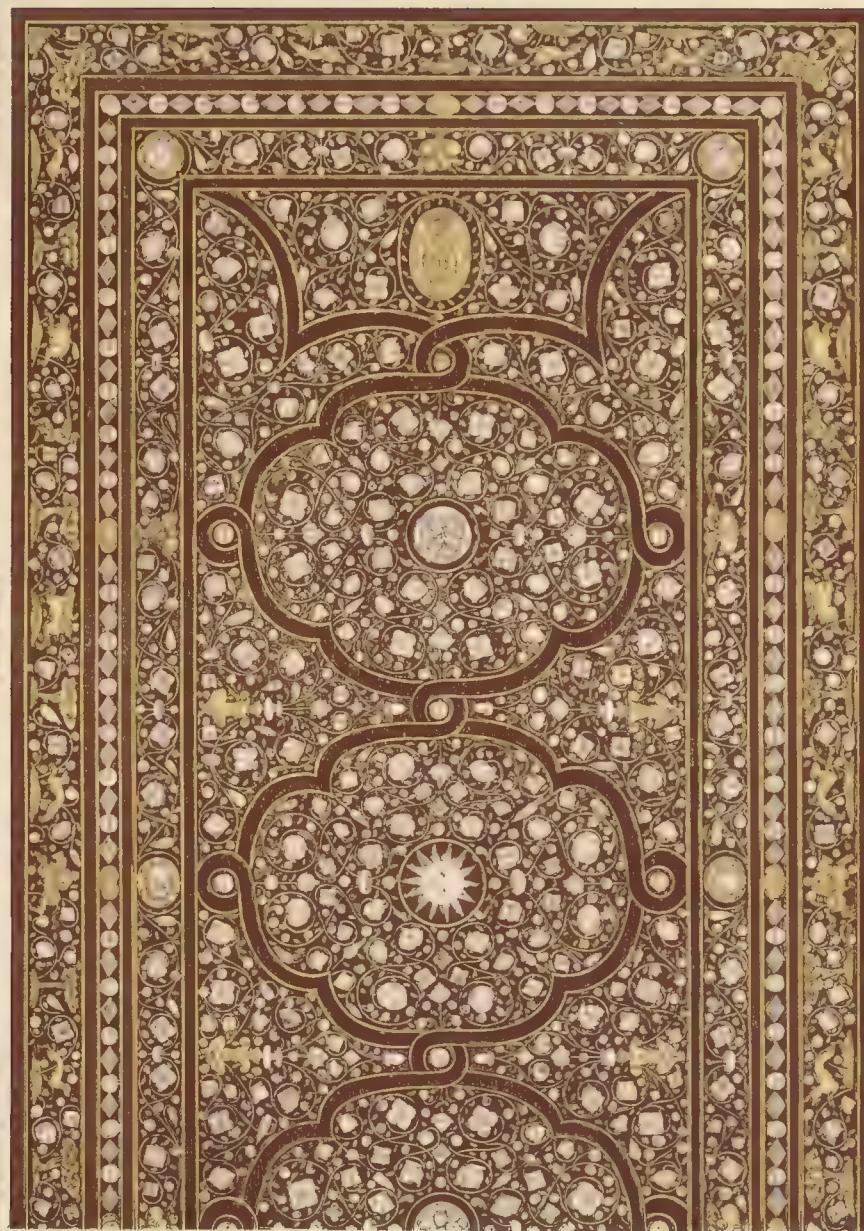


A CARVED WOOD FRAME, FLEMISH RENAISSANCE









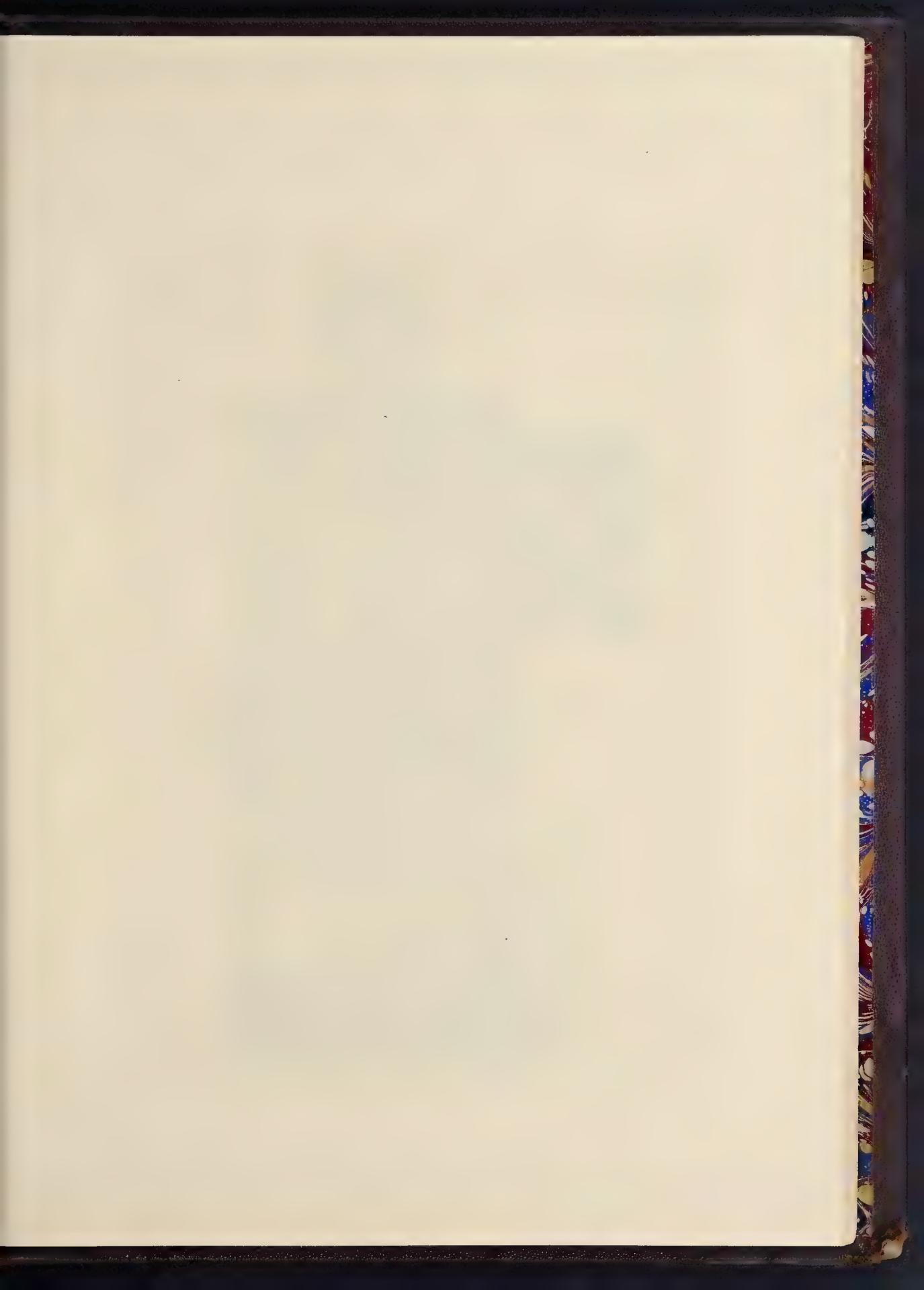














DECORATIVE ART



F. Bedford Photo et c.

J. B. Waring Direct<sup>t</sup>

AN EFFIGY OF THE BISHOP OF LICHFIELD, THE REV. DR. JAMES BISHOP,  
IN THE CHURCH OF ST. MARY, LICHFIELD.



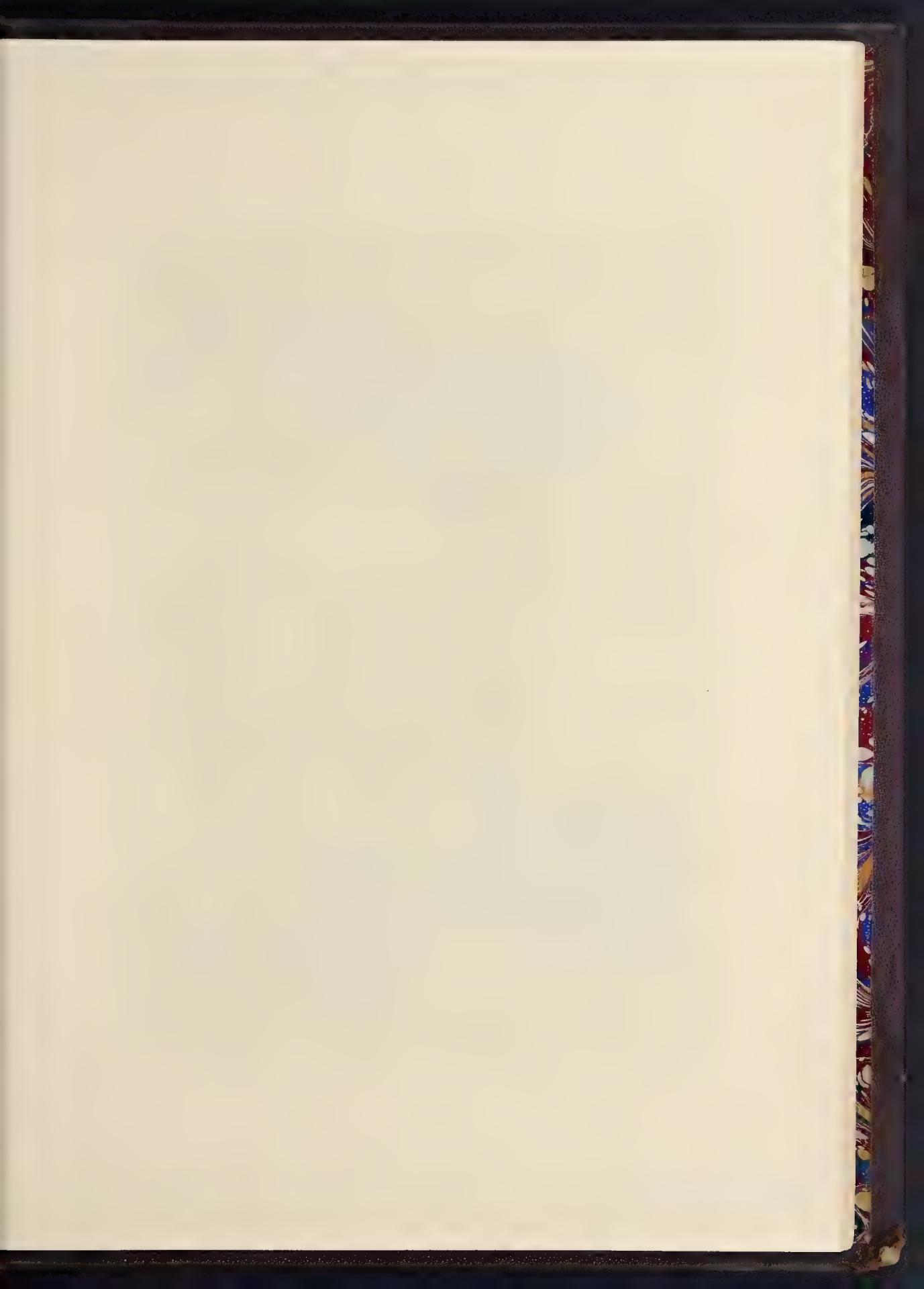






TABLE & CHAIRS ITALIAN XVI CENTURY  
THE SOULAGES COLLECTION

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1.	ELLEN	AN IRISH WOMAN
2.	"	A BOULE TABLE
3.	"	A BOULE CABINET
4.	"	AN IRISH GIRL

THE MARQUIS OF BELMONT  
LAWRENCE  
THE MARQUIS OF ANTHONY  
THE EARL OF CHESTERFIELD









1. PORTION OF A CABINET BY VERNIS JAPANESE. 2. AN INDIAN CABINET. 3. AN INDIAN CABINET. 4. THE MARRIAGE COFFER OF MARIE DE MEDICI.

THE EARL OF STAMFORD & A.

THE DUKE OF PORTLAND

THE MARQUIS OF WESTMINSTER





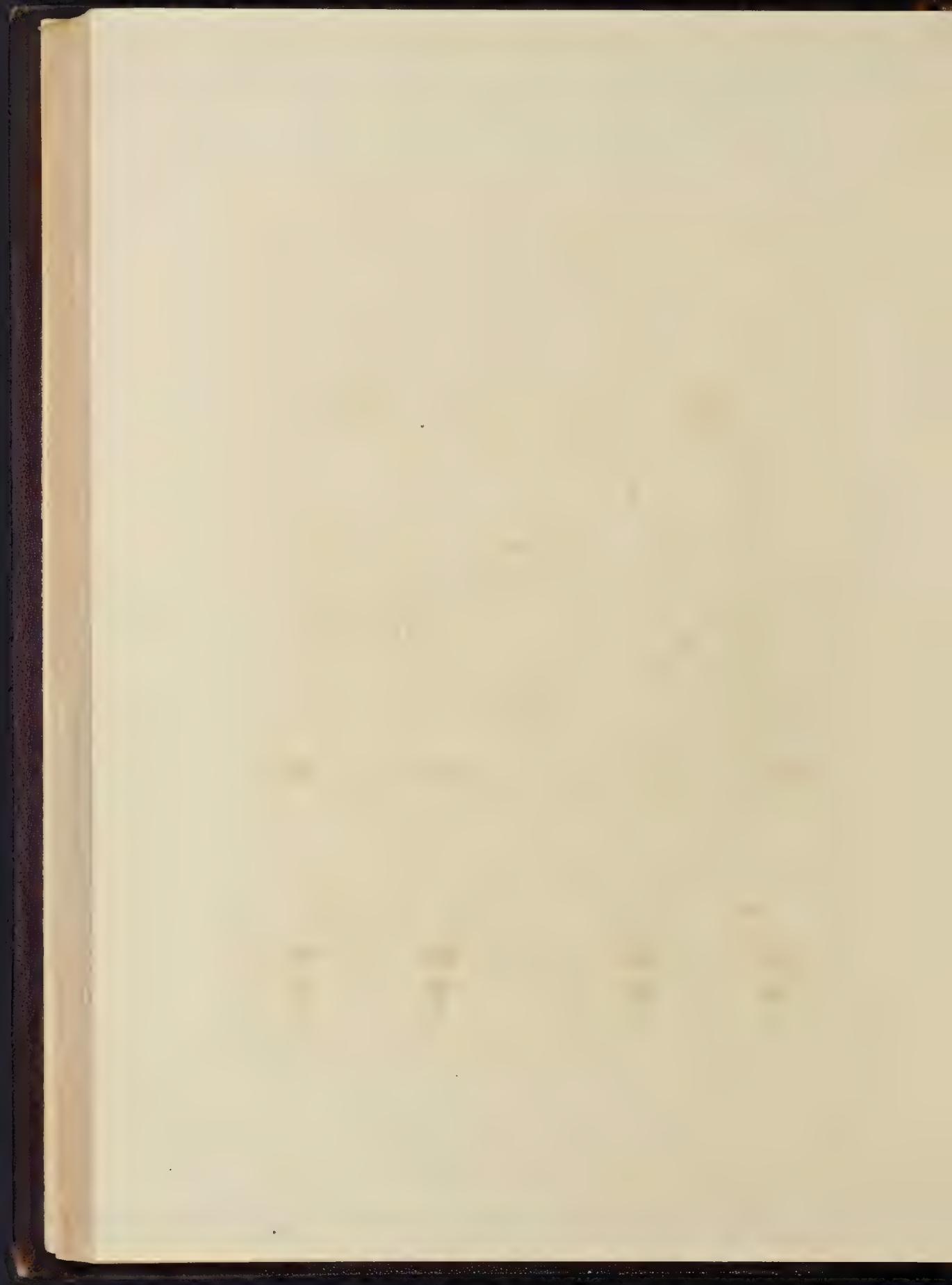




AN ITALIAN CABINET, 16TH CENTURY.  
THE SQUILATI COLLECTION.

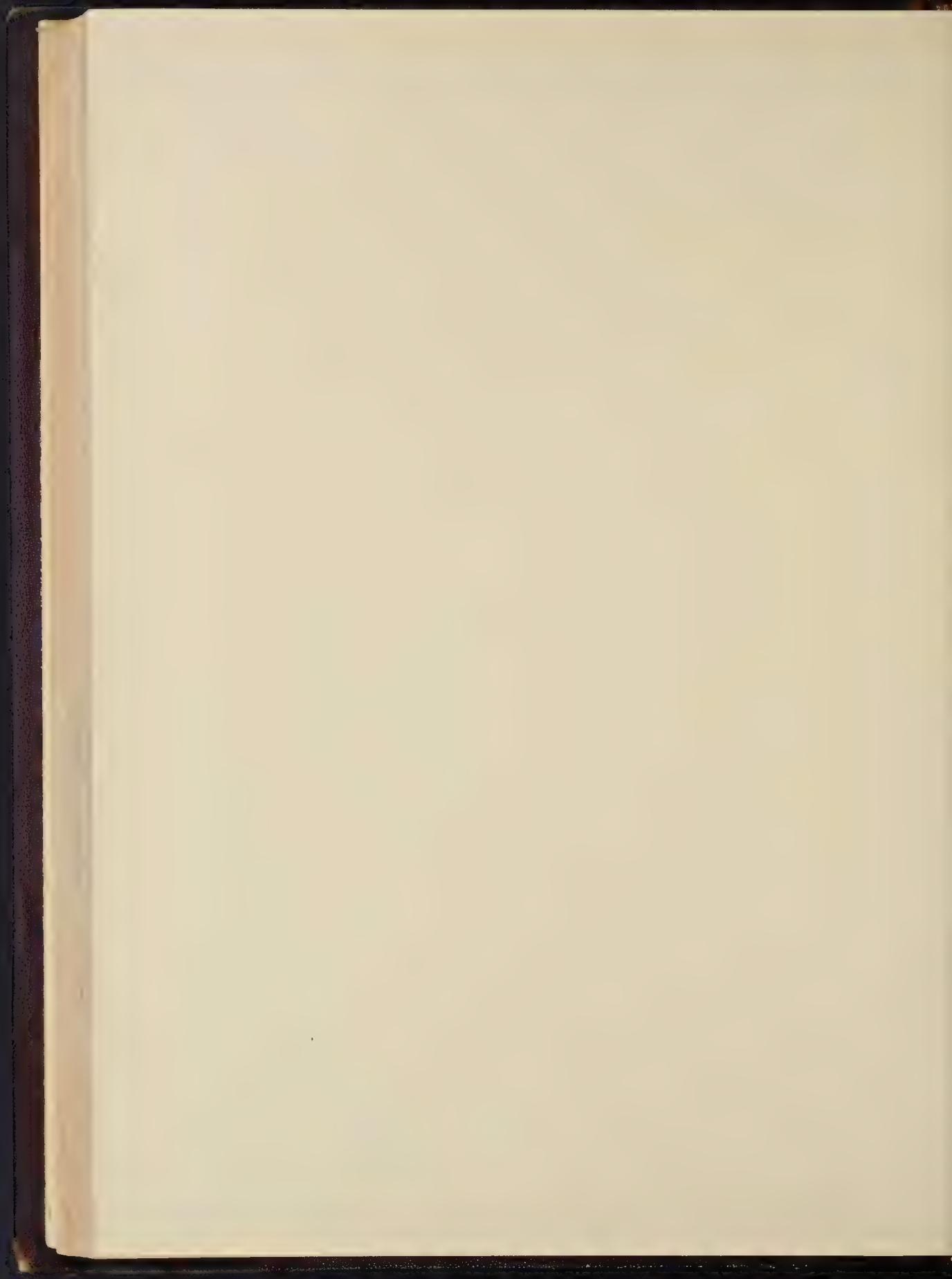








J. B. Waring, Direct<sup>or</sup>









F. Hartmann, Phot. et Lith.

J. R. Waring, Lived

1864. The Queen.









THE ASTRONOMICAL

ASTRONOMICAL

ASTRONOMICAL CLOCK

THE ASTRONOMICAL  
ASTRONOMICAL  
ASTRONOMICAL CLOCK







